

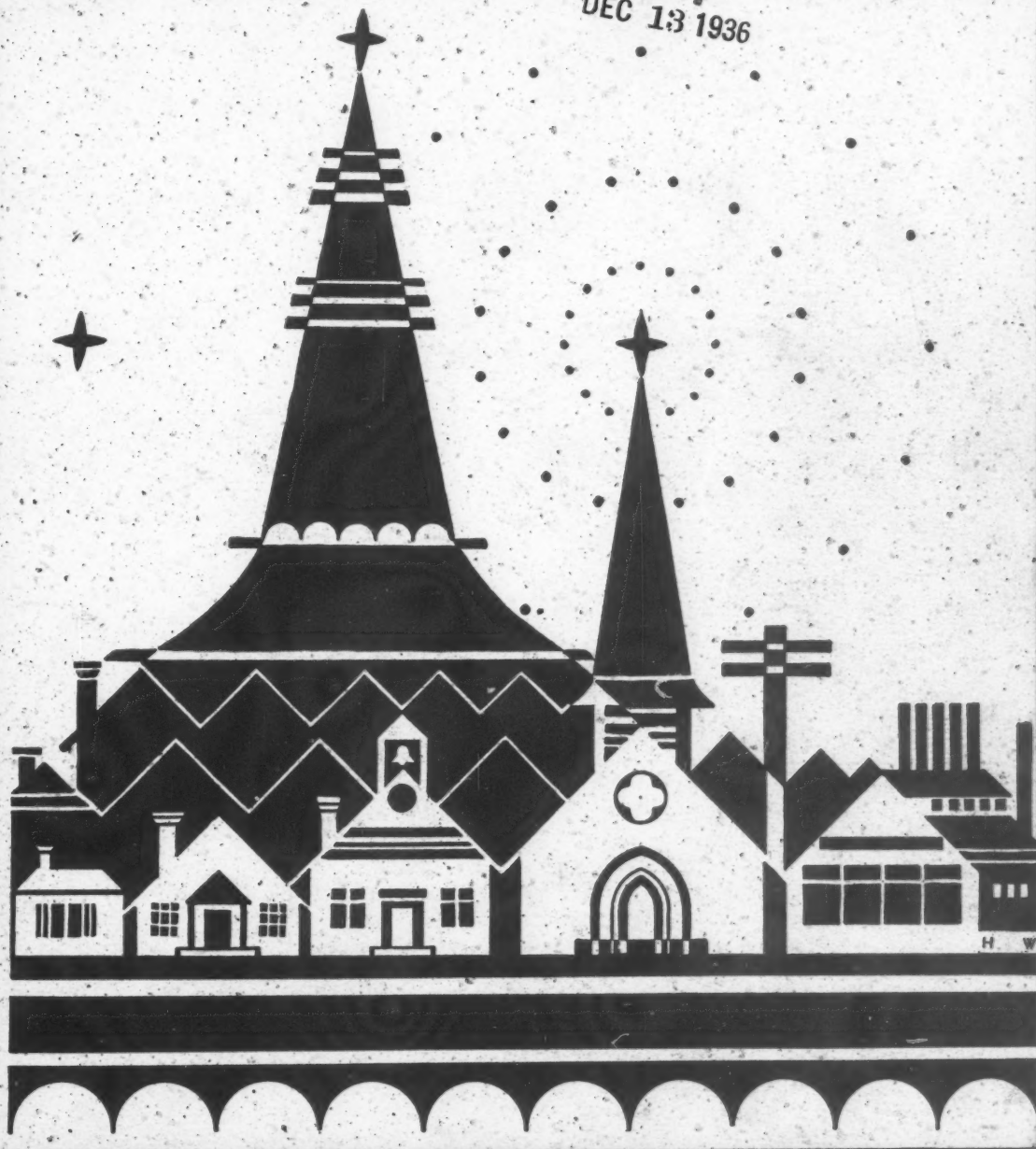
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DESIGN

VOLUME 38 NUMBER 6 DECEMBER 1936

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Design by Harriet Wilson

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Published monthly except July and August by Design Publishing Company, Inc., 20 South Third Street, Columbus, Ohio, and New York. Felix Payant, President and Treasurer; Carlton Atherton, Vice-President; John Monsarrat, Secretary. Yearly subscription: United States and Canada, \$3.00; Foreign \$3.75; single copy, 35c. Copyright, 1936, by Design Publishing Company. All rights reserved. Entered as second class matter September 16, 1933, at the Post Office at Columbus, Ohio, under the Act of March 3, 1879.

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The "Helen Wills" designs will be manufactured and marketed by various prominent concerns, subject to a strict licensing agreement, under a "Helen Wills" and "Lastex" label.

While the public may think first of Helen Wills' achievements in sport, she is well-qualified to enter the field of design. She has had academic training in art and design at the University of California and at the California School of Fine Arts in San Francisco. She has held three "one-man" shows, all of them successful, at the Cooling Galleries, Bond Street, London, at the Grand Central Art Galleries, New York and at the Bernheim Jeune Galleries, Paris. Her sketches and drawings have appeared in magazines and newspapers in this country and abroad.

Valuable experience was gained by Miss Wills during the six months that she acted as foreign correspondent for an American newspaper syndicate in gathering news of fashion and art in Paris. She became familiar from a professional point of view with the work of the designers and dressmakers. She has already become acquainted with them as a customer, as for the last ten years she had worn clothes especially designed for her by leading French courtiers.

So Helen Wills enters the field of design with unusual advantages. Added to this, is the fact that she has become in the last ten years an international figure, with a knowledge of the capitals of Europe and the fashionable gathering places in this country and abroad. She knows what should be worn and where, and as well, what the fashion needs of the American women are. In her new work she will especially emphasize the practical, the suitable design, combining it with beauty of line and color.

Miss Wills' art training has given her an understanding of line, color and design. Her travel and experiences have developed in her a broad and understanding point of view. And she is distinctly a person belonging to the modern age. Her life has been an active one. She has the ardor and enthusiasm of the present day woman. She realizes very clearly what is wanted in the way of design.

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A LECTURE TOUR BY RALPH M. PEARSON TO EXPLAIN MODERN ART

Ralph M. Pearson is now being booked for a lecture tour to the Midwest and South during April and May next. He is taking with him a dramatic exhibition of products of the contemporary creative mind in many mediums from paintings and prints to textiles and metal work.

The paintings include a small, carefully selected showing of work by significant moderns illustrating the various trends from abstraction to realism and surrealism. Also included are children's paintings and a surprising display of the work of amateur grownups done during their first week of painting at the Design Workshop, Mr. Pearson's experimental modern school.

The prints include Mr. Pearson's collection of modern work from many countries and the 1936 Print Exhibition of the American Artists' Congress.

The textiles include rugs designed by such leading moderns as Thomas Benton, George Biddle, Buk and Nura Ulreich and others and a nearly complete set of fabrics by Ruth Reeves.

The metal work shows hand and machine products designed by modern artists.

Mr. Pearson explains the modern movement from the point of view of the artist who knows from *doing* instead of theory. His years of experience as a pioneer in that movement, his long battle for the recognition and use of the national creative mind, his uncompromising and pioneering stand for the rental issue and for a code of ethics to protect the artist in his dealings with business, his activities in various organizations of artists from the founding of the Chicago Society of Etchers to his secretaryship in the American Union of Decorative Artists and Craftsmen and his present work on the Executive Committee of the American Artists' Congress, his pioneering in modern art education, all have given him an insight into the function of the creative artist and his relationship to Society that he passes on forcefully and dramatically to his audience.

Mr. Pearson is continually speaking and showing his collections at colleges, teacher training schools, museums and art associations in the eastern district. The trip in April and May will take his challenging viewpoint to Chicago, Iowa, Texas, Alabama, Tennessee, Ohio and other states.

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J. W. LANE (N. Y. Sun): "Mr. Cheney's book is about as complete an account of the organ-stops on which the intelligent or the sophisticated, modern painter may play. Mr. Cheney also includes for good measure the dance, sculpture, architecture and the theatre . . . a very handsome book!"

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THIS MONTH'S COVER

This month the cover was designed by Harriet Wilson, who has made many of our cover designs in the past. The design was planned to embody the spirit of Christmas, and was made with India Ink on illustration board. At the bottom of the cover, reading from left to right are motifs which stand for a studio, a home, a school, a church and a factory back of which rises a Christmas tree and a circle of stars encircling the church spire. To produce a striking decorative effect the entire design was kept flat with no perspective; the emphasis was placed in the juxtaposition of dark and light areas.

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ART IN THE MAKING

Teachers and educators of various rank may have questions occasionally about objectives, ways and means of helping develop the art ability of those under their charge. Every teacher has, at times, rather perplexing problems. Let us discuss them by mail if not in person.

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ARE WE ALL ARTISTS?

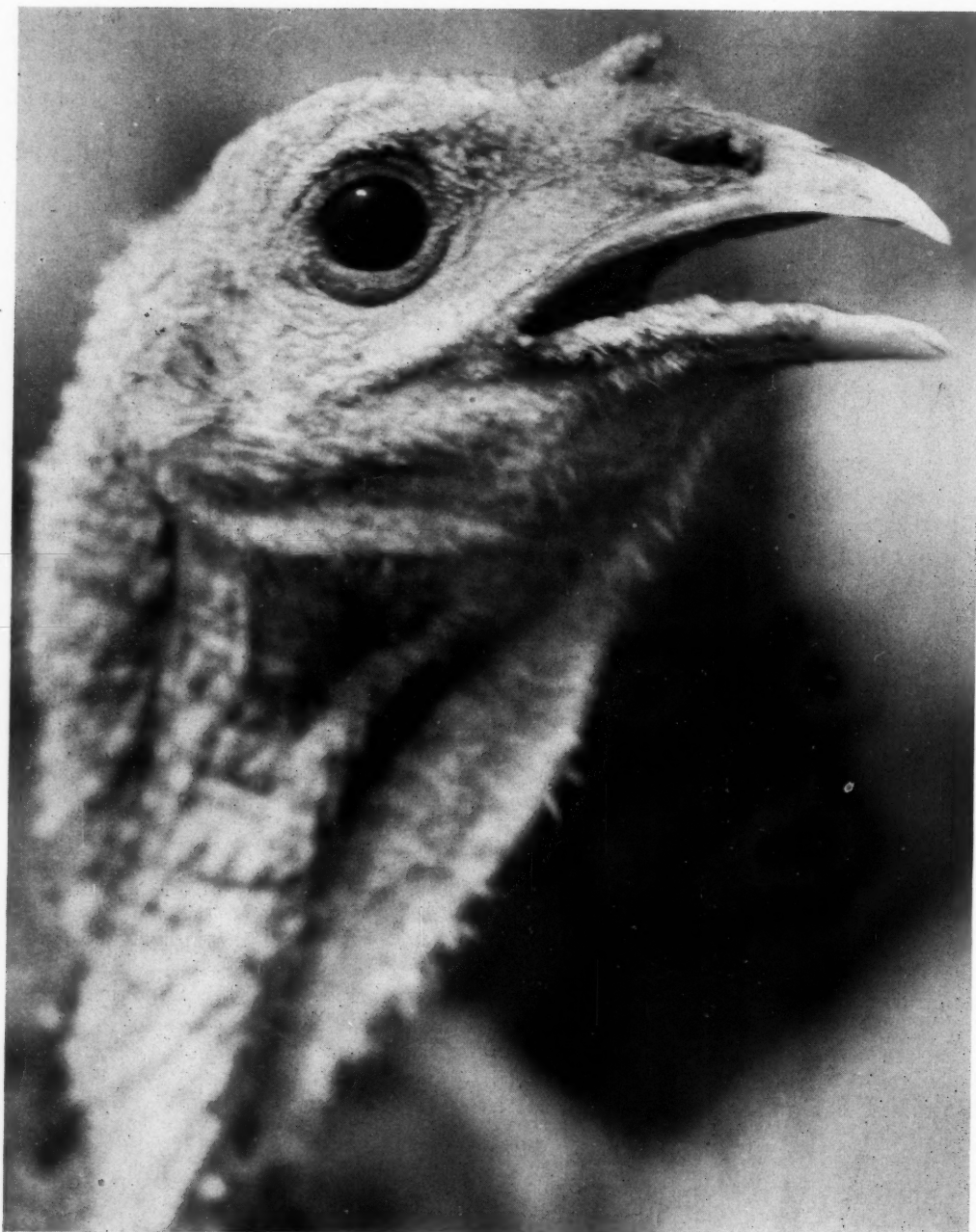
● For some reason that cannot easily be defined, art seems to be seeping back to a real place in our American life. Just what the contributing factors are it is difficult to state. It may be an outgrowth of the depression, it may follow the understanding of the machine age, or it may be the result of new methods in education. We can not help but doubt the latter, inasmuch as the commonly dispensed education is traditionally a follower in our social growth. It may be attributed merely to America's emerging from its adolescence, from a period when art was detached from life and locked in its esoteric garden—or was it an ivory tower?

● There are those who are broadcasting that we are all artists. Are we? Perhaps we are; no doubt each one of us has much more capacity for creating art than was generally realized in the past, and indefinitely more capacity for appreciation, which really means falling in love with it. Almost anyone knows several business or professional persons who have in recent years tasted the satisfaction and joy to be found in some sort of art activity, whether it meant joining a sketch class, entering an evening drawing class, doing modeling, or painting murals on every available wall of the house from the rumpus room in the basement to what-have-you in the attic. And more power to them.

● Some may say this trend signifies a love for finer things, others may term it recreation or fun, others may call it an escape. However, it is there, and if it means the opening of the individual's channels of creative expression it means a constructive thing for society, whether expressed by the millionaire buying a yacht, or a truck driver buying a can of grease. Nothing is more exciting in America today than to see a wholesale blossoming-out of such homely materials as paper, cardboard and tin.

● If the depression made us accept a new value for the dollar, it also gave us some other new values which are contributing much to living, individually and socially. If the machine has been much malingered in the past, it is coming over the horizon as a friend of art. And in the spirit of that popular book, one may "live alone and like it," since art makes that possible.

Felix Payant



A GOBBLER

By ARTHUR SIEGEL.



GILBERT
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WHAT IS INDUSTRIAL DESIGN?

By GILBERT ROHDE

"Industrial Design" has become a glamorous name. Certain magazine articles, calculated to "dramatize" a new profession, have drawn a picture of industrial design as being the exclusive and mysterious possession of a handful of super-men who are revolutionizing everything from hairpins to locomotives at a fabulous price. The stories are exaggerated, but the thing is fundamentally sound. What industrial design now needs is the active support of those interested in design as art.

Stripped of hocus-pocus, industrial design is a very simple matter; it is design brought up to date, design in terms of a mass production economy instead of a hand craft economy.

The sudden emergence of this very vigorous creative design activity is not, however, an indication of a new-born impulse. The impulse to create has always existed in the human animal, it has merely been suddenly released after nearly a century of almost complete repression. And the forces that released the impulse were the same that repressed it—crude economic determinism.

This release has made the designer's work important. Men known as designers have always worked in industry, but their work was that of draftsmen; the salesmen did the designing. In its new status as an element of economic importance to industry, design offers opportunities to men possessed of higher abilities—the same men who for ages past have been important as craftsmen, and who have been ruthlessly thrust aside these hundred years.

The design of objects of use for machine production

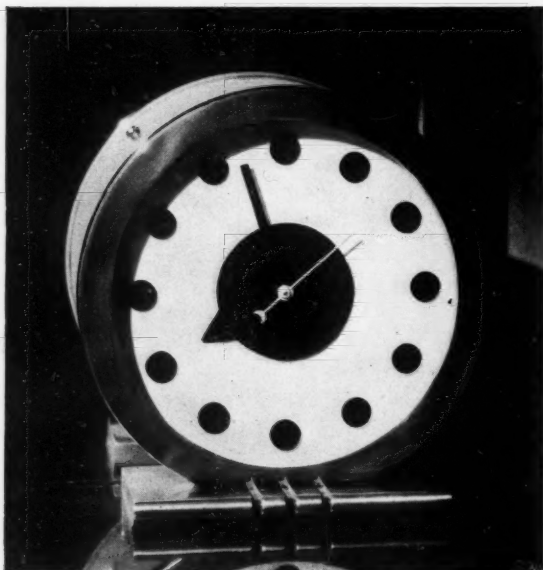
is not essentially different from design of objects for hand production, and certain common abilities are required by both types of designers. The formula calls for approximately equal parts of creative art sense, manipulative ability or sense of materials and construction, awareness of human needs, and some ingenuity in filling them. The designer for industry is commonly supposed to possess another sense that the craftsman had no need for—something uncanny which enables him to make things that have "sales appeal". It is doubtful whether he has more of this than the ancient craftsman. There is considerable naïvete in the picture of the brass beater working in the bazaars of Bagdad without knowing whether brass was being "worn that season".

The Industrial Designer need not be a Michael Angelo nor a Stephenson, for only a modicum of art and engineering abilities is required. It is the combination that is important. Men and women possessed of the necessary ingredients are not isolated phenomena. We have not been aware of their existence simply because no opportunities have existed—outside of the totally inadequate one of architecture—for the exercise of just this combination of abilities. So those possessing them turned out to be third rate artists who spent their week-ends puttering at home to satisfy their need for "making things", or mediocre dentists who wasted much paint and canvas during their week-ends.

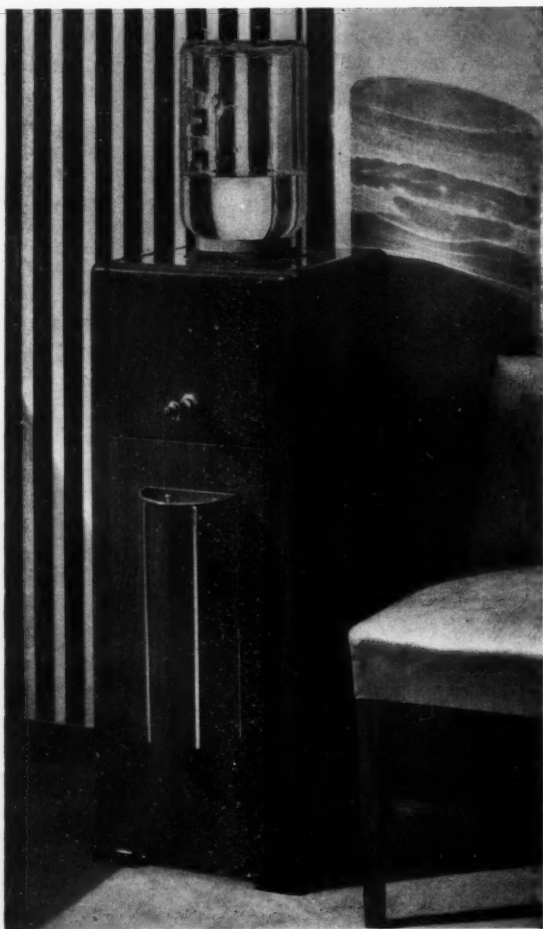
Find an opportunity for these artists and dentists where they can exercise both the manipulative and aesthetic impulses and you have a well-adjusted individual—a joy to himself and of value to society, and incidentally to industry.

It is the simplest good sense that education shall, among other things, provide the child with a training integrated to the society into which he will emerge. Education in art and design has, it is true, taken some recognition of the design requirements of a mass production economy, but it still lags in most quarters. On the other hand, there is a definite danger in some quarters of too much haste. The fever of excitement that surrounds "industrial design" is resulting in some hysterical efforts to set up schools of industrial design at every cross-roads and causing every commercial art school to label something in their booklet "industrial design," a dissipation of energy that threatens to delay the establishment of adequate schools.

DESIGNS BY GILBERT ROHDE



ALL METAL CLOCK MADE BY HERMAN MILLER CLOCK CO.



ELECTRIC WATER COOLER BY CORDLEY AND HAYS

The essential difference between arts and crafts education and industrial design education is in the complete integration of the various necessary skills. The list of skills does not differ essentially from that required by the craftsman, and the list of subjects taught in a school of industrial design does not differ materially from that taught in many technical, art or trade schools. Some difference there is, but the essential difference between the one training and the other does not lie in the nature of subjects; it lies in the integration and coordination of these subjects. It is a case in which the whole is greater than the sum of the parts.

This should be the basis of the work in a Design Laboratory. The purpose should be to turn out designers—not furniture designers, or jewelry or automobile designers. Certainly some students will later specialize on one thing and some on another, but up to a certain point everything is considered alike. Every student must take fine arts, divided between two dimensional and three dimensional. Every student must take some machine shop work—men and women alike, and it has been found that the women have as good a sense of construction as the men. For those whose strength lies in the more mechanical fields of design, the shop is there to make rough trial-and-error scale models so they may experiment with new forms and materials in three dimensions. Shop instruction, in contrast to that in established schools, should be given from the point of view of mass production and work done as nearly as possible as if it were quantity production. No effort should be made to turn out skilled artisans. The point is to understand by usage what the machine can and cannot do. It is important that the work in the design room be coordinated with work in the shop; and the two with study of materials, emphasizing commercially available forms and factory processes, aided by collections of materials at the school and visits to the factories.



LIVING—DINING—SLEEPING FURNITURE BY KROEHLER-RHODE

Instruction in elementary physics and mechanics, drafting and rendering is necessary as well as lectures in social science, emphasizing the counter influences of design and economics. The textile students must weave, print, and dye samples of each cloth they design, on full-sized looms or in a commercially equipped printing studio. Students need to hear lecturers by leading industrial designers, artists, technicians, merchandise men, and others prominent in the field. Lastly, some notion of merchandising is essential.

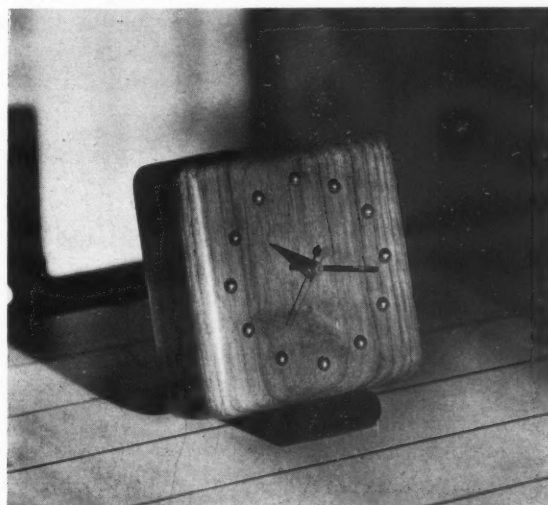
One of the weaknesses of design instruction, as generally practiced, is that the teachers are teachers only, and are too remote from the channels into which this design talent must flow if it is to flow at all. Considerable adjustment may be necessary from orthodox methods of teaching, but in a real Design Laboratory it is considered essential that most of the instructors shall have had some experience in industrial design and continue this work after they become instructors.

Clock cases into which works cannot be inserted should not pass into the model stage; ash trays that tip too easily, or boxes with joints that can be made only by sleight of hand, never get off the drawing board. If a tube is required for a part, a size just one-sixteenth off a commercially available size is not specified. Beautiful designs that require that glass be threaded or plastic spun, die in embryo. Textiles that cannot be woven or for which printing blocks cannot be made, never get out on paper. Does the manufacturer at this point say "Impossible, there are no such designers"? There are, but not enough.

The Design Laboratory, operating under the Federal Arts Projects Administration, was launched, as W. P. A. projects necessarily must be, without definite

assurance of permanence, with the barest minimum of space and equipment, and unable to offer teaching salaries prevailing for comparable work. Thus it has functioned as a testing ground for an idea, with the spotlight of critical attention focused upon it. The immediate need is for the continuation of the Design Laboratory on a permanent basis, that the work here begun shall not be wasted. It is a challenge to industry and all groups interested in the development of an American design culture to lend their support.

One thing the school has discovered is that latent abilities are there. What has been lacking is opportunity and direction. No miracles are being performed. It is a matter of clarification of purposes, and, what is not quite so simple, a discarding of dead material.



WALNUT ELECTRIC CLOCK by HERMAN MILLER CLOCK CO.



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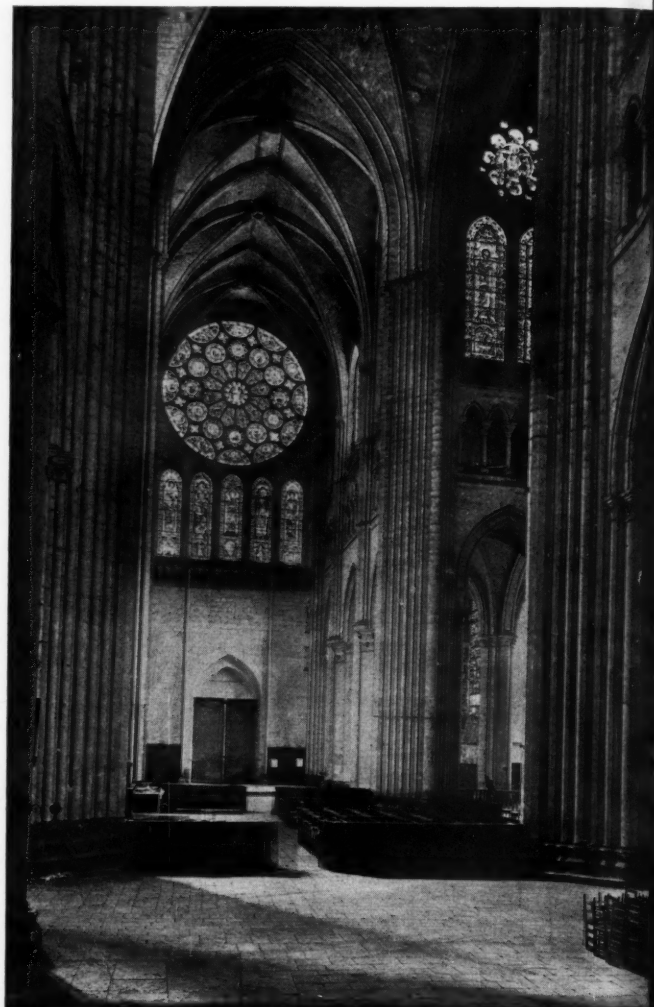
DO ART FORMS COMBINE OR CONFUSE?

By WILLIAM SENER RUSK

Art is that organization of experience capable of changing a percept into a concept. It is awareness in process of signification. If we limit our consideration of art forms to those which involve organization of the sense stimuli by one human being into a relatively permanent pattern, itself stimulating, and capable of arousing in another being a recreative or recollective or interpretative experience; that is, if we limit ourselves to artificial rather than to natural art forms, it seems to me we are ready to consider the one-and-the-many frame of reference. Do art forms combine or confuse?

Before proceeding, I would place to one side verbal organizations expressed in art forms—poetry and figures of speech—as involving meaning to such an extent as to be outside our present discussion. Likewise, art forms which not only are suggestive as design, but meaningful as well. Abstract and symbolical art would thus be excluded, for here again meaning obtrudes too insistently. On the other hand, relationships based on technical individualities and expressive peculiarities will be central in our discussion.

Let us first consider those art forms which are obviously, not subtly, combined, and consider if unity is ever reached, and if so, whether it is because of or in spite of the combination. A few examples will provide illustrations. They may be called, "art trinities", combining as they do the three arts of architecture and sculpture and painting. For instance, the facade of the Innocenti Hospital in Florence or a bay of the Rheims Cathedral. I imagine it would be agreed that in the former case the *bambini* give color and plastic detail which admirably serve as decoration to the spandrels of the arcade. The artist has also taken advantage of sunlight and of shadow and has thereby enriched, by naturalizing, his design. At Rheims color and form and mass are integrated once more, with the help of light, a natural element, while incense and music and other ecclesiastical aids complicate, but do not confuse, the experience. Have you ever opened the door of Chartres Cathedral and entered its cool spaces from the hot *Place* outside while the organ plays or a choir chants in a distant chapel, and a manifold attack on the senses brings a strange sense of unity? From such examples it must be conceded, I think, that the fine arts do combine in the designs of a clever artist. The failure in the case of the Library of Congress in Washington is not an exception; it is rather a choice example of the adolescence of American taste.



THE INTERIOR OF THE CATHEDRAL
AT CHARTRES, FRANCE

In the realm of the mobile and the static arts in combination opera is capable of unified presentation through combining color, sound, and dramaturgy into an art perfectly artificial and yet real. Moreover, as light vitalizes plastic organizations, so movement, another vital element, invigorates the opera. Indeed, even if our theories would force us to condemn opera as a hybrid form, it is hardly likely that the theatergoer would follow us; pragmatically at least, a sense

of unity is felt by the lover of opera, albeit he now listens and now sees in succession rather than in coincidence. What of the color-organ? Can a static art appealing to the eye be presented as a mobile art? While again seeing is believing, I do not think the success of such an effort necessarily proves that static



DRAL
NCE
GREEK TEMPLES ORIGINATED IN WOOD,
MATURED IN MARBLE AND REAPPEARED
IN AMERICAN ARCHITECTURE.

and mobile art forms are capable of producing unity of effect. The color-organ is rather a case of mobility being mechanically integrated with color. The question is a psychological rather than an aesthetic one. Can the human eye absorb and experience a continuity of color sensations capable of organization in recital form? It has not done so thus far. It may acquire the facility, as it has with the sound organ.

Further, is there any line of demarcation to be drawn between stimuli of the "lower" and the "higher" senses such that a combination on either level is pos-

sible, but not from one level to another. At first thought one might say that touch and taste and smell are incapable of consideration in our present discussion. The epicure is not comparable to the aesthete. But what of Chinese jade? What, even by way of suggestion, of the "tactile" values of Renaissance painting? And what of the wafers and the stone floor and the incense of the Eucharist of ritualistic churches? In this last case I am willing to concede that unity of effect may be in part transcendental, connotative, but I do not see how the first two examples can be disallowed. And I submit that the visitor to the Gardner Museum in Boston while tea is served and the organ plays is apt to be pleasantly stimulated, though only one sense may be responding in a significant fashion at any one moment. My first conclusion, then, is that the arts may be combined with wide freedom, the burden of proof resting on the artist (and the observer) rather than on the theories of the aesthete.

But further thought on the subject reveals various intermediate stages or relationships which perhaps merit examination. There are cases where a design created in one art form is subsequently produced in another; in a different material, let us say. Is there any reason for condemning the second, if appropriate changes have been made in the transfer? I do not think so. Greek Temples originated in wood and matured in marble. They then crossed the Atlantic and in two millenia reappeared in America as Early Republic architecture, changed back to wood (and on occasion to brick), and changed from religious to domestic usages. Yet in each case the scale changed, detail was increased or diminished, plans were refashioned, and the tools and materials available were taken into account. I submit that *Homewood* is as admirable in its unity of effect as the Parthenon. As far as unity goes the differences are of degree, not of kind. Again, the case of Chinese ceramics comes to mind, derivative from bronze forms which had originated in terracotta. In fact, the history of art is unified largely in terms of designs surviving in modified form in varied materials and techniques—basketry, enamel, stained glass, mosaics, miniature—until in our own day of photography a Matisse can be understood only after a whole library of art history has been leafed over from Negro sculpture to oriental rugs. Again, I think the burden of proof is a personal, not a theoretical, one.

Then there are the cases which present in one form an organization patently suggesting the values of another. In such instances the technical difficulties are great, but if their resolution is not obtrusive—a labored effect is certainly confusing—the result may be satisfactorily unified. The "Gates of Paradise" in Florence are successfully picturesque, though cast in bronze. Japanese color prints are calligraphic and plastic at one time. Michelangelo's designs are distinctively sculptural whether he paints or models or builds (or writes sonnets), and are creative tri-

umphs in each case. The Egyptian pyramid and the Hindu temple may be sculpture or architecture; it is only a matter of words. But perhaps the most striking examples of art forms remaining true to their own prerogatives, yet with overtones from others, and doing it with sophisticated success, are to be found in the musical modes of Rajput painting and in the melodies felt flowing in the organizations of Kandinsky. Such unity as results in these cases is not obvious, and is likely to be apparent to the connoisseur rather than to the layman. But it is there. And even when a painter attempts to suggest the mobility of music directly with his color pattern in a carefully imitative fashion, he is attempting a process which may yet prove successful when the correlations between colors and sounds are better understood. Moreover, the dialect of art appreciation is filled with suggestive metaphors describing one art in terms of another. In like manner, when a Gaudier-Brzeska draws female forms suggested by a Beethoven sonata, he is successfully suggestive, if not creative.

What of the frank attempts to make one form imitate another? There are obviously grotesque examples. A neo-Gothic church of upright wooden planks, the strips recalling piers, is of course adolescent. Again, though possibly capable of justification, a cinema theater which grandiosely makes plaster suggest marble, is not quite a fair example. But when modern machinery can produce artificial stone, when the architect desires at one time to get the texture of one material, the color of another, and the form of a third, when glass is being exploited, at first conservatively and imitatively, I do not think plagiarism and hypocrisy are appropriate labels. The result alone is the suitable yardstick, if one grants that when a design is most forcefully an expression of its material, it has achieved one of the major objectives of unity in the formal arts, and if one is cautious not to credit the unity of one element achieved at the expense of confusion of the idea to a final unity.

Next, the question of ideas which are expressible in varied art forms arises. It would seem that in each case one rather than another form is to be preferred, save in cases where meaning is an important element, in which case the art form is necessarily of lesser significance. *Midsummer's Night Dream*, for instance, may be poetry, drama, or opera, with like success. A further exception would doubtless be desirable in those arts which require an interpreter. A play may be literary or it may be "good theater" or both. A symphony may be many different unities dependent on the orchestral leader. The connotative form in one case may be color, in another movement, in another pattern, in another orchestrated sounds.

Finally, there are the cases where the artist working in his own medium produces work analogous to that by another artist in another technique. Such examples combine with unity, but run the risk of repetition.

On occasion such artists will collaborate, as when J. J. Lankes illustrates poems by Robert Frost, or rather when they together issue a book of related creative patterns. In such an event each unity resolves into a richer unity.

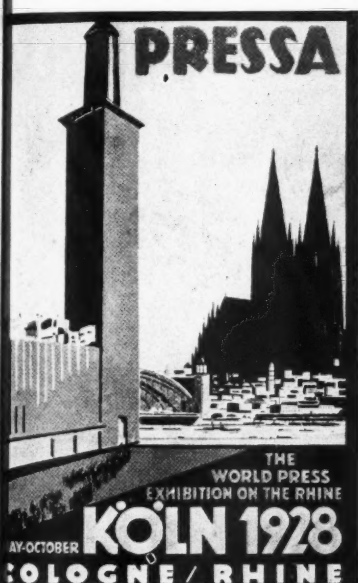
In conclusion, a word is in order about those loose verbal usages which sometimes confuse, but at other times stimulate, in such aesthetic discussions as the present one. For instance, such a word as *influence*, when *similarity* is rather indicated. Modern skyscrapers are suggestive of Mesopotamian ziggurats, but are not derivative therefrom. The Zoning Laws are the factual influences. On the other hand, where space "flows" in modern interiors, the similarity to Oriental houses may be explained as an influence derived from the long residence in Japan of Frank Lloyd Wright and his enthusiasm for oriental patterns. In this case a similarity is also conditioned on an influence. Again, such a word as "impressionism" is used with confusing vagueness. In Nineteenth Century France a broken-color technique was devised to represent the objective world, the media being fundamentally the eye and the hand of the artist working with a mind cognizant of the experiments of the physicist. In Oriental aesthetics Impressionism connotes the linear technique which suggests, and leaves much for the spectator to supply before even the suggestion is complete. The media are more complicated, including the artist, his recollection, the observer, and now and again his unique re-creation in terms of his own experience of the organization before him. It approaches a complete example of the aesthetic triangle which integrates artist, art and observer. Still again, the distinction between the major and the minor arts is a purely relative one to the mature student of art; a major art may be porcelain or architecture or calligraphy, depending on time and place. Even the distinction between conventional and free design is of no more than practical value, as evidenced in the art of Persia. And before the iconoclastic aesthete or the intelligent layman is through he is likely to deny in aesthetic matters the discreteness of the useful and the beautiful, of structure and form, of logic and imagination. Consider, for example, the transmutation, not the evolution, of architecture from hovel to palace, from sacred grove to temple.

If, then, words are used as clearly as clarity warrants, but not to the exclusion of suggestiveness, and if art forms, save when they impinge confusingly on the natural world of light and movement, or when the intellect abstracts or the mind attempts to isolate a distinct meaning, are allowed to combine or to be single, to stress one element of their media or to combine many elements in organized relations, to present a single form or to suggest a second form—if such freedom is permitted, and the straight-jacket of theory is discarded—the chances of perceptions becoming conceptions and of experience becoming both more varied and more unified will doubtless be increased.



OLD

NEW



THE INFLUENCE OF MODERN PAINTING ON COMMERCIAL ART

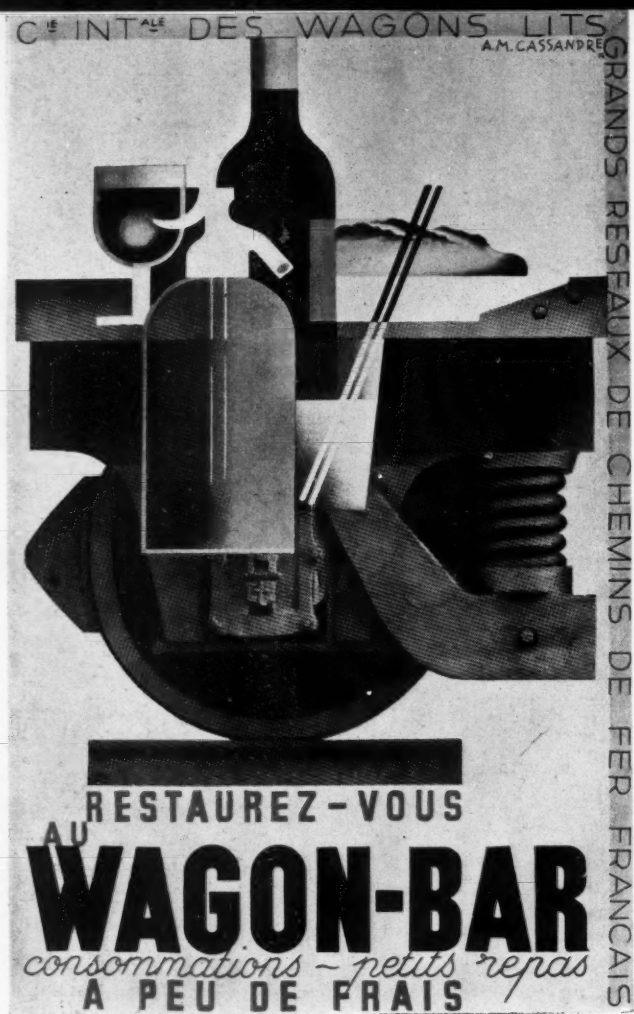
By ALIDA TAYLOR

pastings strips of paper, bus tickets, cards and sheet music on the canvas as a part of the design. In the changing emphasis of synthetic cubism this new textural interest took the cubists by storm, and was carried to extraordinary lengths. Juan Gris and Braque, the "tender minded" cubists, painted their most thrilling canvases during this period.

Cubism, and other schools of modern art dominate commercial design in window displays, machinery, furniture, magazine pages and posters. The influence of modern painting is seen in the similarity of feelings and techniques. Modern posters are offering the excitement and magic of travel in the spirit of directness and simplicity of modern painting. Cubism has lent a geometric arrangement to layout, has made possible the treatment of lettering as a geometric mass, and copy as a subordinated, integral but deliberate part of the whole design. In posters we see traces of overlapping planes, and the airbrush and stipple techniques play their part in creating the dissolving planes of the last stages of analytical cubism. And with the geometric structures of the cubists are seen the sensitive space division of the Neo-plasticists. From the Suprematists comes the use of circular forms with the rectangle and square, and the use of white space. There have been interesting experiments in designing with collage in the posters of Cassandre. Braque introduced the technique of collage into painting, which is a method of achieving textural effects by

Throughout modern painting there are two main traditions, classic and romantic, of which the former group has had the greater effect on commercial design. The classical group is intellectual rather than purely emotional; geometric, often rectilinear. The romantic tradition is concerned with the personality of the artist. It is inclined to be emotional, intuitive, spontaneous and decorative. The forms are almost never geometric but curved and free flowing, often called "Organic" or "Biomorphic". It assumes that the artist and his emotional response are more important than the art. It is almost wholly subjective. To the classic tradition in Modern painting belong Seurat, Cezanne, and most of the cubists, the Neo-Plasticists, the Suprematists and the Purists. To the romantic tradition belong Matisse, Gauguin, Kandinsky, Van Gogh, the German expressionists and the Surrealists. As Alfred Barr phrases it "The shape of the square confronts the silhouette of the amoeba."

Renoir, Gauguin, Van Gogh, Seurat and Cezanne were dissatisfied with Impressionism, with its juxtaposition of pure color to express atmosphere and usual



PURIST

A Poster by Cassandre

aspect of things. It was too superficial and limited, too casual. Cezanne wanted something with more solidity, more structure and significance. Both he and Seurat wanted to make something enduring out of Impressionism; each set out on his own road. Seurat systematized the broken color of the Impressionists—developing the pointillist technique by building up his forms through dots of color. He carefully designed contrasts in tone, line and color, indicating traces of the abstract art to come, and achieved a plastic spatial quality lacking in impressionism.

Cezanne's influence is explained thus by Herbert Read: "His notion of painting was a metaphysical one. A notion that there existed in the sense-data of the painter a 'real' vision, independent of the intellectual, and beyond and in back of the emotions; a raw material underlying appearances. If the artist could represent this, he would be able to represent reality in its original structure and force. He explored the structure and colors of an object endlessly." Cezanne believed that the true volume of an object could be conveyed only through the alternation of warm and cool planes. He arrived at an extraordinary architectural or architectonic unity. He was able to convey three

dimensional space and keep a recognition of his medium—the flat canvas. He believed that most of the forms of nature could be reduced to geometry, such as the cube, the sphere and the cone. His statements about geometric forms constitute the preface to the cubist movement.

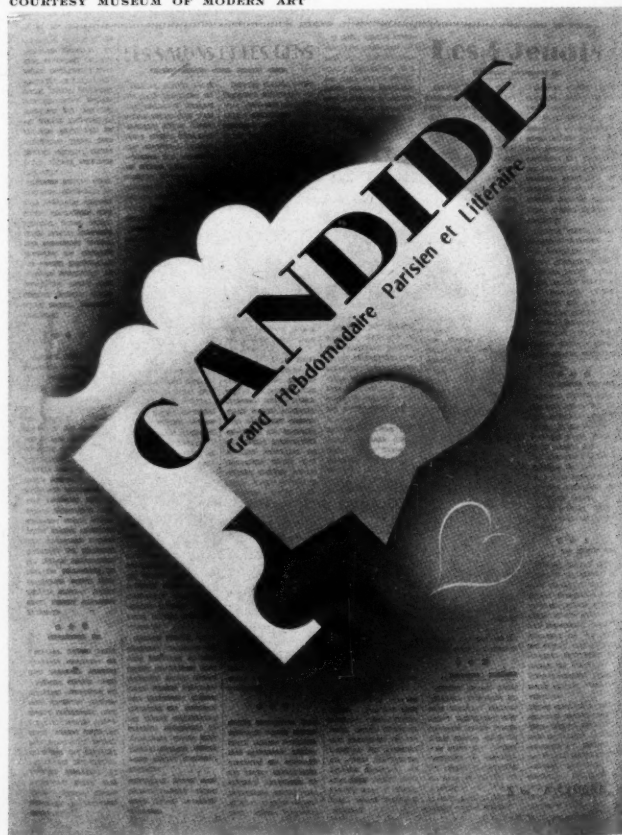
Cubism has passed through two stages and is now in its third. The first stage was analytical—Picasso and Braque—influenced chiefly by Cezanne and Negro sculpture. They proceeded to geometrize, to reduce to fundamental geometric forms the disorder of nature. So intrigued were they with this technique that they temporarily forgot the organization of the entire canvas. A little later the rigid forms began to break down and disintegrate in the interests of design; their compositions became flatter and flatter, and finally the forms became flat, overlapping, transparent planes, very often rectangular in shape. In the first stages there was modeling—and recognizable objects; in the last the canvases seem two dimensional and become so abstract that objects were completely obscured by geometric arrangements—Leger, Juan Gris, Villon and Marcoussin joined with Picasso and Braque.

The second stage has been called the Synthetic stage. Synthetic cubists were no longer concerned with the representation of objects; they regarded the object as a point of departure, a stimulus, from which a number of variations could be created. The musician accom-

CUBIST

A Poster by Cassandre

COURTESY MUSEUM OF MODERN ART



plishes the same thing when he takes a natural theme as a point of departure, deliberately recombining natural sounds in a subjective organized series.

Another startling thing the Cubists did was to introduce the principle of "simultaneity"—the simultaneous presentation of different views of an object in the same picture such as the superimposition of a profile upon a front face. This was another attempt to get away from photographic painting, to discard the surface illusion of an object in order to explain the real form. They did not use the rules of perspective as we know them but preferred to paint from their own subjective concept rather than a physical illusion.

For the most part Cubism has been a geometric art, but in the last few years Picasso—the towering creative genius of the movement—has been considerably influenced by the Surrealists and Kandinsky, and strange organic forms are finding their way into his compositions. His forms are becoming more and more subjective but he still adheres to the importance of classical structure in painting. It is his emphasis on ab-

SIMULTANEITY

A Poster by Weimer Pursell



FOR DECEMBER



COURTESY MUSEUM OF MODERN ART

SURREALIST

A Poster by Cassandre

straction and geometric structure that has influenced industrial design.

What really did the Cubists do? In their reaction against photographic painting they stressed the fact that canvas was a flat surface; that in the finished painting there must be a recognition of that fact. They indicated three dimensional space by superimposing planes, often transparent planes. Later they learned to use color to lighten this plastic effect. They discovered that hues had certain physiological properties which made one color seem to recede and another advance. The work of the cubists has always been purely architectural in structure.

Purism has had much to do with modern industrial designing. Ozenfant and Le Corbusier were its protagonists. The purists insist that in our modern era painting should hold its own with machines in precision and workmanship. They are attracted to the clear cut edges and shapes of machinery, the color and geometric forms. Purism has had a considerable effect on all the practical arts.

Two schools of modern painting which seem to have affected advertising as much as cubism are called Neo-Plasticism and Suprematism. In the Neo-Plastic following Piet Mondrain was the inspired leader of a group of artists called De Stijl, formed in Holland during the World War. J. J. P. Oud, the architect, and Theo Van Doesburg, a versatile painter, writer and architect, belong to this group. Mondrain practiced cubism—greatly influenced by Picasso—which even in the last of its analytical stages was not sufficiently abstract for him. Then came his strange plus and minus period, a logical development of his previous work, in which color was eliminated entirely. Black lines gradually became transformed into rectangles and squares, natural forms were no longer the starting point. The art was purely abstract, based on geometry and the acute sensibility of the artist. The rectangle was a world of experience to him—using only horizontal and vertical lines or rectangles and squares, he created his compositions with black and primary colors, red, blue, yellow, sometimes gray. Mondrain often had an astonishing plastic feeling in his compositions, partly through the physiological nature of the color and partly through the sensitive juxtaposition of the geometric areas. He felt that he must free himself from the objective world and work with pure forms. Such an attitude may be explained to some extent in a passage from Plato's *Philebus*:

"Socrates: What I am saying is not indeed directly obvious, I must therefore try to make it clear. I will try to speak of the beauty of shapes, and I do not mean, as most people would think, the shapes of living figures, or their imitation in paintings, but I mean straight lines and curves, and shapes made from them, by the lathe, ruler, and square, if you see what I mean. These are not beautiful for any particular reason or purpose, as other things are, but are always by their very nature beautiful, and give a pleasure of their own quite free from the itch of desire; and colors of this kind are beautiful too, and give a similar pleasure."

The chief contribution of Neo-Plasticism was that it proved a sense of recession could be achieved without super-imposing planes. But it was the beautiful, sensitive, orderly arrangement that captivated the typographical artists.

Kasimir Malevitch, exponent of Suprematism, was the first to establish a system of absolutely pure geometric composition. Like Mondrain he also developed a cubist technique similar to Leger and Duchamp, but he too felt the urge to abandon the natural world for pure form. In 1913 he wrote, "In my desperate struggle to free art from the ballast of the objective world I fled to the form of the square and exhibited a picture which was nothing more or less than a black square on a white ground. By Suprematism I mean the supremacy of pure feeling or perception in the pictorial arts. It was no empty square I had exhibited but rather the experience of non-objectivity."

Malevitch used the simplest forms always; the circle, rectangle, square and ellipse. Some of his compositions were merely studies in balance and tension which had reference to human perception. He used color occasionally, red, black but hardly any others. Some of his compositions are composed on a diagonal axis which became a characteristic with Russian abstract art. This principle became popular in Germany and was adapted to typography and advertising art. Malevitch influenced Lissitsky and Moholy Nagy, and through them the Bauhaus and De Stijl design centers, affecting deeply the commercial and industrial design of Germany and much of the rest of Europe. Rodchenko was also of the Suprematist group, but in 1922 he proclaimed the "death of art", gave up painting and turned to commercial and industrial art, greatly influencing contemporary poster design.

See page 23

A group of early American glass bottles from the collection of George S. McKearin.



AMERICAN GLASS YESTERDAY AND TODAY

By FRANCES MONG

Glass is such a commonplace event in our modern era that we rarely stop to think of the long years it has taken to produce a product as technically perfect as our modern windows, or as beautiful as some of the inexpensive goblets that we use on our dinner tables.

However, glass making has always required a great deal of skill. The earliest glass was made in open pots with wood as a fuel. The glass works were located in the country so that there might be an abundance of fuel. In the early part of the seventeenth century a bill was introduced in England to stop the cutting of trees for glass works, since the forests were disappearing at an alarming rate, evident even in pre-conservation times. The glass works were forced to move to towns with coal supplies, and with the use of coal, gases arose which injured the material so much it was necessary to cover the pots. The tools used by glass makers varied little for centuries; in fact it was the invention of the glass blowing machine by M. J. Owens of Toledo less than fifty years ago that entirely revolutionized the industry. With the substitution of gas for coal and modern chemistry the glass era is just beginning.

Glass making, before it became so mechanical, was one of the most beautiful arts in the world. The glass maker could design his product, in contour and decora-

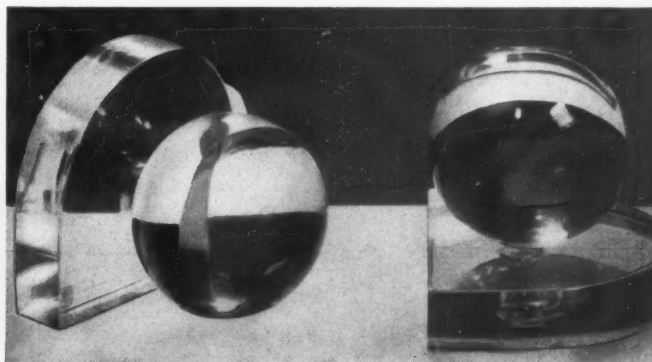
tion according to his fancy; the greater variety and originality he produced, the better. The story of Venetian glass, in particular, is like a fairy tale. N. Hudson Moore, in the "Book of Old Glass" describes the art environment of the Venetians. "It would seem but natural that a race sprung from fisher folk and toilers should lack, not excel, in all lines of art. But touch them where you will, even the simplest things are wrought on lines of beauty, and their artists, printers, goldsmiths, weavers and makers of glass and mosaics seem to draw inspiration from the colors and forms they found in their wonderful gardens or shimmering on the surrounding waters."

Our American glass heritage is, of course, remotely but dominantly, Venetian, by way of England and the countries of our colonial trade. The first glass was manufactured for utilitarian purposes—the very first for glass beads for the Indian trade. There was an early attempt at Jamestown, and in 1638 a shop in Salem which operated for thirty years. The glass works of Caspar Wistar, a Philadelphia merchant, was the first successful industry of its kind, and made window glass, bottles, lamp chimneys and dishes, concerned more with use than beauty. The second enterprise was the work of Baron Stiegel, who established glass works at Mannheim and Elizabeth Furnace at

Continued on page 23

AT THE LEFT: TWO PERFUME BOTTLES
DESIGNED BY FRANCES CUSHING HALL.
COURTESY ● SWINDELL BROTHERS.

BOOK ENDS ● MADE BY STEUBEN GLASS CO

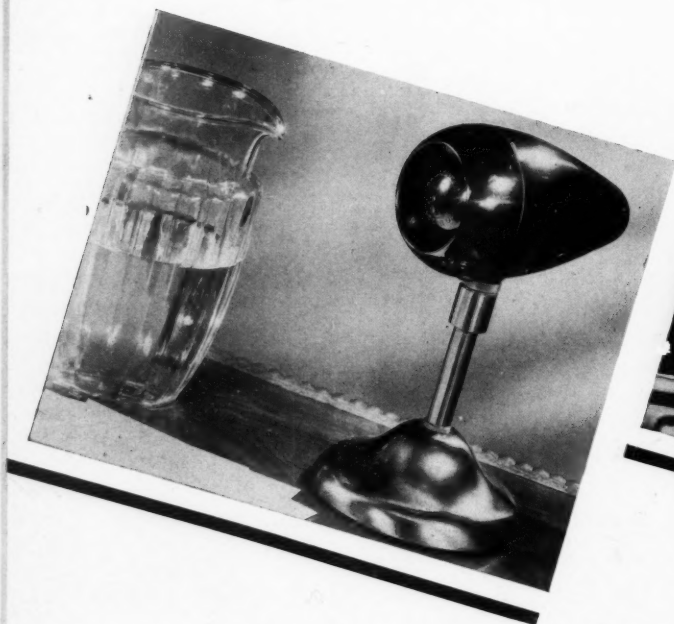
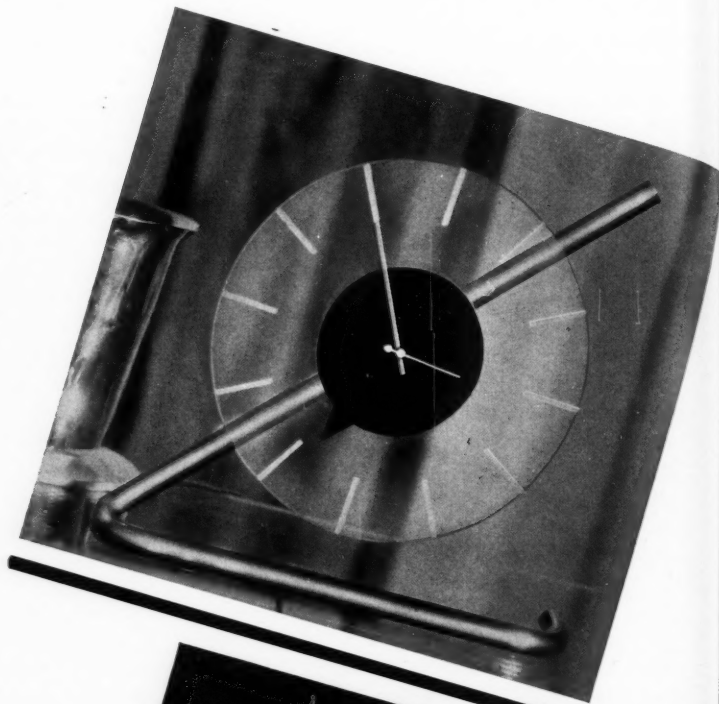


HAVE YOU OBSERVED?

● This electric clock is designed by Gilbert Rhode for the Herman Miller Clock Co. It exemplifies the directness and simplicity of modern design and emphasizes the natural beauty of the materials. The dial is of transparent polished glass with etched markers and is ten inches in diameter. The tube support and clock case are of polished chromium. The hands are chromium.

● Miss Helen Wills, the internationally known tennis champion whose sketches and fashion designs are nearly as well known as her achievements in the world of sport, is now engaged to create a complete and exclusive line of women's sports wear. The designs will include garments known as both spectator and active sports costumes, swim suits, play suits, accessories, hats, shoes, hosiery, and possibly other items. This picture at the right shows Miss Wills at work in her California studio.

● This new "Bullet" electric-dynamic microphone is being introduced by the Transducer Corporation. It is designed especially for public addressing systems, sound reinforcement and recording systems, and for amateur and experimental work where faithful reproduction of voice is of primary importance. The stream-lined double shell housing for the electro-dynamic assembly is produced entirely of lustrous Bakelite which is molded.



WHY YOU LIKE WHAT YOU SEE

By HAL WEIR McPHERSON

Why we like or dislike the appearance of what we see is of utmost importance to the designer. The answer to this question depends upon the mechanics by which we absorb what we see; the process of perceiving has much to do with our reactions. Research in the field of cognization is enlightening; by pursuing these processes we arrive at the reasons for our preferences and dislikes in the appearance of an article.

Two facts are evident: first, that an object must exist, and that it must reach our minds to have an effect on them. An object may be in our field of vision, but unless we take cognizance of it the object is of very little importance to us. By cognition of an object we mean seeing, recognizing, attending to and understanding the object. In general the process of recognition works about as follows: an object by chance enters the margins of our vision, some factor of the object catches our attention, we survey and inspect it, our mind recognizes what the object is—correctly or incorrectly—then associates it with our past experiences, and these associations place a value on it.

These processes summarize into physical classifications, which include the marginal vision, attraction of attention, and examination, and the mental processes of recognition, association and evaluation. The Physical processes of cognition are so habitual as to be reflex and we are not readily aware of their operation. The mental reactions are also habitual and we are ordinarily not conscious of them. It is only when we are called on to describe or discuss an article that we articulate "What it looks like". Otherwise, we do not do so consciously; although we always go through the steps of articulation or description subconsciously. The physical and mental processes are responsible for the physiological and psychological reactions respectively.

By marginal vision we mean that an object lies somewhere within the margins of our field of vision, but is not being attended to or particularly noticed as yet. Some feature of the object must be interesting enough to draw attention to the object as a whole. When an object becomes of interest to us we look at and concentrate on it particularly—it is no longer merely in the margin but in the center of our interest and optical focus. An object in the field of vision obviously must attract the observer or it will not be completely cognizant, even though subconsciously seen.

The eye should not be compared to a camera, but to the surveyor's transit. The brain is not a "photographic negativity"—it is a "Draughtsman's paper" on which the intellect carefully DRAWS each scene in full perspective, dimensions and color, compares every line and angle, planimeters every area, and estimates

the probable weight, safeness and strength of every detail. So amazingly rapid is the "Draughtsman" that he sometimes draws things that are not there but were expected to be there. This accounts for illusion, but all in all he is extraordinarily accurate. In looking at an object the eye and the brain make a survey, a record analysis, measurement and comparison of all dimensions, colors, shapes and meanings: in fact it is so complete a job that to date, we do not have instruments to laboriously duplicate all these processes. The processes are extremely rapid but not photographically instantaneous. The eye and the brain do not operate in order. The eye usually enters each particular optical field at a point about three-fifths of the field's height on the left margin, and spirals through the area. Hence it is small wonder that preference in almost all ages has placed its decorative elements along this path. The eye has to do everything in seeing an object that an artist would do with it in drawing and coloring it.

It has been said that the process of mental delineation is so skillfully done after long years of practice that it has now become effortless. This is not true, for the work of cognition has been proven in extreme cases to be very nearly equal to the energy required to blow a locomotive whistle. The process of surveying is so precise and definite that we may quite readily trace its steps and estimate the relative amount of energy of any particular instance, and this energy becomes a consideration in our reactions.

The eye "pours" the elements presented to it into the brain in a systematic order. The subconscious brain recognizes each in turn and sends each to the part of the brain customarily handling each particular element. If the brain fails to recognize an object it does not know what to do with it. Result—confusion, incoherence. Recognition is by association. Cognition automatically integrates all parts of a design and relates them to the rest of the world adjacent to the design. Further, the mind relates the object to all the absent objects which the particular mind has ever experienced.

Some people like some things, other people like other things. This is explained by the fact that no two people "know" exactly the same things or have an identical collection of mental objects, hence their standards or bases of comparison or association differ. Only a certain number of people can possibly be reached by any one factor. Naturally, the preference of no two people is identical on all points. Hence we are constantly faced with the problem of developing in a design certain factors appealing to the largest possible number of customers.

FIGURINES OLL



Two African Figurines Above



A Cypriote Figurine

A careful study of the small sculptures of any country will reveal much information as to the manners, customs, costumes, and beliefs of the people. In every country where there is not or has not been an established belief in one supreme deity, small images, symbolic of the gods and goddesses, worshiped by that particular group, are to be found. In those parts of the world where Christianity has been accepted, the religious significance of the statuettes has disappeared and they have become purely the genre type used for decoration and amusement. The artistic standard of the time is always reflected in the figurines. Some of the most beautiful are those from the tombs of Egypt, the Greek Tanagra ladies, the brass models from Western Africa, and some made at the present time in different countries. Fine simple forms, line rhythms, and sincere, direct interpretations are characteristics common to the small sculptures from those periods mentioned above.

Archæologists of the Old World have found that "The first god was a goddess." The most ancient of these female statuettes dating from about the beginning of the Upper Paleolithic Period are possibly Cro-Magnon. But whether made in Egypt, Europe, America or anywhere else, there are characteristics common to them all. The idea of personification and worship of the life-giving mother with her nourishing breasts always in prominence is one general characteristic. The breasts and upper part of the body are always bare except for a necklace. Some have skirts or aprons on the lower part of the figure and in the case of the Cretans, the costume was quite complicated, indicating sewing. In the latter instance the garments always correspond to the type worn by the females of the particular locality. These Old World statuettes are found in great numbers from Asia Minor and the Orient to the British Isles. Some are highly abstract, mere crude symbols; some are quite realistic, and either may be artistic, as for example, those of Agea and Mycenea, of which the Snake Goddess, in ivory and gold, is a delightful example. Materials vary as widely as the manner of representation. Some are carved in stone, ivory and other materials, others have been modeled in clay, and the Ageans even pictured her on gold rings. No doubt other materials were used also, and oftentimes color was added. Not all the

OLL AGES

By MARTYE POINDEXTER



A Japanese figure in jade

figures are standing, some are merely busts with breasts visible, and multiple necklaces, others are squatting, and in Crete they are found seated and crouching, made of clay and a variety of stones. It seems fairly probable that they all represent much the same impulse, that they embody a similar belief and personify the same goddess-mother, divinity of reproduction and general fecundity, fertility and abundance, love and life, and perhaps also a protector spirit of the dead.

Figurines, however, have not been confined to the sphere of the goddess, small models have been found in Egyptian tombs by American excavators, and the date of their creation fixed at about two thousand B. C. These little figures of servants were called Ushabtes, meaning "Respondents" or "Answerers." According to the Egyptian idea of the other world, all of the work done here would have to be done there, the only difference being that the work would be easier and more pleasant. For many centuries they were content with the idea that everyone worked in Paradise, but during the Middle Kingdom (about 2500 B. C.) the great lords became dissatisfied with this idea. If they had servants here to work for them, they wanted them to continue their services after death. Hence, the custom arose of placing these little statuettes of servants, animals, and models of boats and houses in the tombs to perform the same services for the lord after death as the counterpart had during life.

The earlier figurines were shaped like mummies, with powerful charms inscribed on their breasts, placed there by a priest for a certain price, to make the soul of the servant obey the soul of the master. Gradually, the fear of having to work disappeared, but the lords continued to have the figurines placed in the tomb; in fact, in increasing numbers, for personal service and comfort. Some lords had one figure for each day in the year to be assured of adequate service. These statuettes, about eight inches high, carved in wood and painted, are quite naive and simply rendered in all of the natural poses of the various servants performing their different tasks. Representing as they did all the different classes of servants, both house servants and outdoor workers, they reveal to us a most charming picture of the costume, manners and customs of the ancient people.

In Babylonia and Assyria, terra-cotta figurines have been found in various places, in temples, tombs, and houses. They have been modeled freehand; cast in molds used as stamps, giving a figure in relief on a flat background; cast in single molds, the back being smoothed by hand; and from the Assyrian period on, they were often cast hollow in double molds, the two halves being stuck together with a bit of damp clay. These later ones were finished with a covering of chalky slip and colored so that the seam showed very little. As a rule, they were baked sometimes very hard, though unbaked ones are not uncommon and are, of course, much more perishable. The molds were made of terra cotta also, and baked until they were hard as stone.

All of the terra cotta figurines from Babylonia and Assyria had a religious significance. Some were votive offerings, to invoke a blessing upon the donor; others to insure the fulfillment of some great desire, as birth of a child, safety of possessions, etc.; there was a third class to avert evil and keep away the powers of darkness; and there seems to have been a fourth group made of clay or wax representing one's enemies, or a witch or sorcerer. These last ones were made to break while uttering some appropriate imprecation in order to free the house or individual of their malign influence.

Among the early genre type of statuette are the famous Tanagra figurines of Greece. They were made in piece molds, of terra cotta, baked and colored. They were from six to ten inches high, and although nine-tenths of them were women and girls, they also included images of dieties, cupids, men and boys. They have been found in large quantities in tombs, the most attractive ones being found in the cemetery of Tanagra. So far as can be told, their purpose was to adorn Greek houses, to be carried to the temples as offerings to the gods, and to be buried with the dead for some unknown purpose. They are typically genre in nature, depicting Greek women and girls performing domestic tasks, engaged in amusements or the details of their toilette. They furnish one of the best records of Greek feminine costumes. Unfortunately, they were coated with a white lime-wash before the color was applied and this peels off, taking the color with it so that only faint traces of the original bright hues remain.

In Europe in the eighteenth century, with Romanticists dominating literature, painting and sculpture,



Dahomey

the porcelain factories produced statuettes in the romantic style also. They were largely for decorative purposes though some had utilitarian uses, as candle holders, scent bottles, needle cases, etc. The designs were sometimes adapted from paintings by Watteau, Fragonard, and Boucher.

The charming "Crinoline Figures" are of this type, though some are in the extreme rococo style. Paralleling in dates the classical painters, of whom David and Ingres are representative, there are classical figurines, some of the subjects being *Judgment of Paris*, *Venus Enthroned*, and *Apollo and Daphne*. There were also those showing a decided Oriental influence due no doubt to porcelains brought from China and Japan at this time. Among the genre subjects represented are characters from plays, workmen, portraits of statesmen and ladies of rank, incidents of everyday life which may be just ordinary, very sentimental, or highly amusing. The following subjects are mentioned to give some idea of the latter group: *Family at the Coffee Table*; *The Birthday of Father*; *The Impetuous Suitor*; *Gentleman Kissing His Hand*, and among the amusing ones to be found are *A Lady Attacked by Dog*; *The Empty Bird Cage*, and *Woman Looking for a Flea*. Allegorical subjects, such as *Spring*, *Autumn*, *Courage*, *Hope*, and so on, as well as crucifix figures, were represented during this period. Oftentimes these figures were designed to be used as a group for the center of the table or some other place of display. Some of the most charming ones are finished in plain white glaze, others are naturalistically colored.

In Sweden very lovely figurines are carved from wood depicting the simple country folk. It seems to be a very old craft with them. They are usually colored, but always with a stain that penetrates the grain of the wood and adds much to the charm of the design.

Figurines are found also in the Orient, and seem to have served much the same purpose as those of the Western World. Models of the Tang Dynasty, made of clay, about ten inches high, show the racial characteristics of the Persians, although they come from Chinese graves, the conclusions are that since there was constant intercourse between China and Western Asia, particularly Persia, during this period, the models for these figurines were servants from Western Asia in the houses of Chinese noblemen. When Con-

fucius abolished the custom of human sacrifice on the death of any rich person, these clay or wooden images of servants were substituted for the living victims to serve the departed.

The makers of religious images in India had to keep within certain iconographic bounds, in order that worshippers might recognize each diety. The posture and attributes of a bronze Vishnu from India of the twelfth to fourteenth centuries identify it as the Vedic god, Vishnu, one of the Hindu trinity. Like all Indian Sculptures, it follows a rigid pattern. No doubt it was made by a man who was skilled in the casting of idols, but who probably had no artistic purpose in mind. He was simply supplying a demand. At a later date, these productions were recognized as artistic creations. These figures were fashioned for those Hindus who had not attained to the height of realization and, therefore, required images for worship. They came from Western India, where they were probably produced under the influence of the Jain religion.

Much has been written and said about African Negro Sculpture in recent years. Any review of figurines would be incomplete that did not include the sincere, vigorous expressions in small sculpture of the African tribes. Dahomey as representative of this type is a region of West Africa, a French colony since 1892, but before that a kingdom of a powerful native dynasty for almost three centuries. Brass has always been regarded as a precious metal in Dahomey and during the native regime had, to them at least, the same value as gold. Small brass figures and animals were created in great numbers, chiefly for the ruling monarch and his favorites. The cult objects were kept within narrow traditional bounds, but in the creation of secular objects, the brass-worker had free rein to create whatever he chose. They are free, spontaneous, full of action, and yet perfectly sincere to the medium in which they are expressed. Delightfully charming in their spirited poses, the human forms enter chiefly into the secular art. They were made for articles of display to denote a man of wealth and position. The earlier animal forms were intended for use in ancestor worship and as symbols of the monarchs.

There is also a tradition in this district to the effect that the gods ruled that men had to make their choice between creating their off-spring or having living



Troy



Cyprus



Thessaly



Crete



Bunar



Egypt

children; hence, in the earlier days, human reproductions in metal were frowned upon.

There are also examples of statuettes carved directly from wood and stone. These usually had a religious significance and bear definite signs of having been used in sacrificial ceremonies. They give us an insight into the culture, the beliefs, and emotions of these people that is often much clearer than could be obtained in any other way.

Terra-cotta figurines of women symbolizing fertility, of men—old and young, animals, monkeys, parrots, crocodiles, serpents, fishes, frogs, etc.; and composites, as man-and-frog, man-and-monkey, are among the first enduring records of Mexican sculpture. Dating back at least over two thousand years, they are images of the official deities, and give glimpses of beliefs and customs of these early civilizations. The highest of these ancient cultures was the Maya, which reached its peak about the middle of the sixth century, A. D.

Form and design as used in figurines are similar to that of larger pieces of sculpture of the same period. The Aztec and Maya rarely carved the details of the figures free, but conceived the form rather in relief even when carving in the round. In the figurines where religious symbolism was not the prime factor, they show great simplicity of treatment.

The Toltecs whose sacred city was Cholula were excellent potters and were mass producers of pottery heads and figurines. Brenner in *Idols Behind Alters* recounts a curious use of figurines for a special occasion. November first and second are observed in holiday fashion as "The Day of the Dead". It is a custom from ancient Mexican times that on the first day all the adult dead return to commune with the living, and on the second day children's souls appear. In Mexico City, November second becomes grotesquerie, and an occasion for picnics in cemeteries. At this time the figurines, instead of being the usual realistic versions of all classes and professional people, are merely the skeletons of all the various types, retaining such worldly appurtenances as guitars, baskets of vegetables, etc. Other Mexican genre terra-cotta figurines, very commonly seen in the markets and gift shops, are quite realistically modeled and colored and are charmingly naive. Representing as they do various classes and activities, they give rather accurate information as to costumes and customs.

E. B. Renaud has an interesting article in the June 1920 *Science Monthly* on the first prehistoric statuettes in the United States. According to this writer they were found in Northeastern Arizona in the Canon del Muerto district by Earl H. Morris (1924), and later two others were found by Dean Byron, one from Monument Valley, Northern Arizona, the other from Sagi Canon nearby. These are made in the form of small slabs of brownish, reddish or whitish clay, depending on the district from which they come. In general appearance they are similar to those of about the same date found in other parts of the world. They are the earliest human representations known in the American Southwest and are ascribed to the Post-Basket-Maker period.

Conclusions drawn from all the available information of these early people would indicate that these are fetishes that represent some sort of a goddess of life. Found in graves, they may have been placed near the dead to give some kind of post-mortem life.

The Santos of New Mexico and other parts of the Southwest are simple representations of the saints, Virgins, and other ruling spirits of the Roman Catholic Church. They were carved from wood and painted in a direct, sincere manner by natives, who were not trained artists but who, possessing intense spiritual ardor, produced works of enduring art quality.

Whittled pieces were made simply for the pleasure of the making, by carpenters, sailors, farmers, and others. As is often the case, with work done purely for the joy of doing, these figures lack the self-consciousness of more sophisticated work. They are simple renderings of familiar subjects that speak to us distinctly of both the created and the creator.

Thus we find in every country these little people telling for all eternity something of the intimate lives and thoughts of the age in which their creators lived.



Adalia



Panama



Nicaragua



Tanagra



Bustelli

This young artist is six years old and is at work at the Toledo Museum in a class of six year olds.



ARE CHILDREN BETTER ARTISTS THAN THEIR

Are the children of today more gifted as painters than those of the last generation? Is there anything in our social setup now that stimulates greater interest in art everywhere? Or are better opportunities available to the younger generation than there were to the previous one? The museums are undoubtedly becoming more interested in a living art, and seeing to it that people have a chance to participate as well as observe and appreciate. Not so long ago children's paintings made in museum classes were gathered together for exhibition at Newark, New Jersey. Interesting facts were disclosed as a study was made of the methods used to encourage art practice among children, and the objectives set up by those in charge of the groups.

It was found that fourteen museums emphasized appreciation above everything else as their objective. This of course, means appreciation of museum objects, appreciation of the every day occurrences in life, the awareness to art qualities existing about them and the

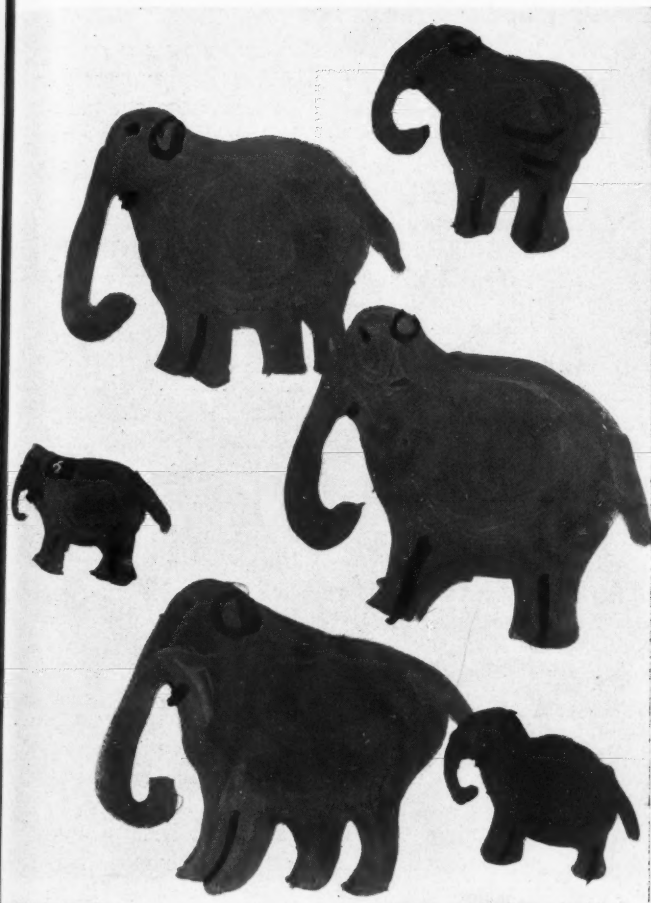
ability to see and enjoy whether it be art or nature. Nine museums placed personal expression as an objective. Mention was made of the development of artists as an aim. In four cases art was taught as recreation, while eight included research as important.

As to methods, the majority of museum classes stress what has become known as a "Progressive Method", which is based on creative activity or learning through experiencing. This places the importance of art on what it does for the individual rather than for its own sake.

We quote below what was said by some of the individuals in charge of museum classes.

Children's Museum—Detroit, Michigan

The child, provided with drawing paper and crayons, is left free to choose any subject and any color scheme. He may select his subject from any exhibition in the museum or he may draw from his own imagination. If a child has difficulty in finding something to draw, a member of the staff will make suggestions, but this is



COURTESY NEWARK MUSEUM

A painting by a girl seven years of age at the Albright Gallery, Buffalo, N. Y.

PARENTS?

not usually necessary. The child is urged to select something simple. The best work is posted on a bulletin board in the front hall. Each sketch bears the child's name, age, and the name of the school he attends. When unusual ability is shown, the Museum calls the schools attention to it.—Gertrude A. Gilmore. Layton Art Gallery—Milwaukee, Wisconsin

We believe that children's art classes should not be limited to the specially talented, inasmuch as understanding and appreciation through creative efforts, rather than production or professional achievement, are the goals. A boy or girl who has had actual experience in designing, drawing, and painting, will derive greater enjoyment from art because of his own activity, even if he never himself produces anything above the mediocre. He will approach the work of artists with more intelligence, for having grappled with the artist's problems himself. He will, we believe, have knowledge and standards that will make art mean more to him.—Charlotte Partridge.

FOR DECEMBER

Toronto Art Gallery—Toronto, Canada

We use dramatic presentation without caring much for diction and charm in presentation. The play may be the thing, but we consider that the preparation for it is far more important. What happens to the child is more important than what the audience sees. So that full sized stage sets, armour, weapons, costumes, and properties made, originated, and designed by the children from their own researches is the important element. Incidentally, new departures from the average and rather dull school lesson subject become a by-product of the method—the children read, draw and design with a very definite purpose in view. We do not talk art. We avoid the vocational, the moralistic and professional. In consequence, the study of Vikings and exploration, or the Odyssey and conquest, become natural social studies of the life of other people in other ages.—Arthur Lismer.

Below is a painting in black and white by a boy fourteen years old.



COURTESY NEWARK MUSEUM

Buffalo Museum of Science—Buffalo, New York

Our aim is to make the children enjoy sketching, depend more on their own ingenuity rather than the instructor's, observe more closely, and try to express the nature of the thing they are drawing. As for technical training, that is given according to the needs of the child—mostly proportion, elementary composition, and pencil "rendering."—Ruth Edwards Norton.

Cincinnati Art Museum—Cincinnati, Ohio

We aim to develop an appreciation of the fundamental qualities which make up work of art. In the drawing classes, in which the children begin, we try to emphasize line and composition by encouraging direct, free line drawing with no shading and with little or no emphasis on proportion or close representation. No erasers are used but plenty of paper is provided so that new attempts may be made whenever necessary. Stress is laid upon placing the drawing attractively on the paper or in the given space. This entails looking and planning carefully before beginning. Object and life drawing as well as drawing from the imagination are included.—Marian Chamberlain.

Montclair Art Museum—Montclair, New Jersey

The classes are formally organized, but informally conducted. The children work standing at easels and choose their materials and subjects of composition. The older group may work from models or still-life, and when the weather permits, sketching on the Museum grounds is a delight to both groups. Much interest has been shown this year in working with Japanese brushes in water-color and India ink.—Mary Cooke Swarthout.

Newark Museum—Newark, New Jersey

We are interested in making the child as independent as possible in the pursuit of these activities. We are not as interested in teaching him how to draw or to paint, or in the psychological effects of creative activity, as we are in having him become aware of the advantages and pleasures open to him as a child and later as an adult by close association with a museum and in the cultural results of such association.—Carolyn H. Heller.

The painting at the right was made at the Art Institute in Chicago by a boy ten years old.

Rochester Museum—Rochester, New York

The work of the painting and drawing classes offers primarily an opportunity for the creative expression of the child's own experience or imagination. His perceptions are encouraged to be personal; what he feels and sees to be more important than the perfection of drawing which communicates them. For this uninhibited self-expression such inciting themes as "The Loveliest Place I Can Think of"; "A Windy Day"; and "What I Would Do if I Had \$100" are suggested; and for the sketching—, a trip to the zoo for action drawings of the animals, later to be worked up into large-scale mural compositions or panels.

The Gallery is not interested in the perfection of representation if it means the loss of the essential emotion, or training in the observation of the non-essential detail. Problems of anatomy and perspective, color-values and composition are never taught in themselves, but in terms of the need of a particular situation. It is the discipline of interest in the whole which usually sees a child through such side-line researches.—Gertrude Herdle Moore.

Worcester Art Museum—Worcester, Massachusetts

Gallery drawing is a coveted pleasure since it may be gratified only on Saturday afternoons when groups of children go into the galleries with an instructor to draw whatever strikes their fancy. The little people sit upon the floor and are hampered by no more materials than a drawing board, a paper twelve by eighteen inches in size and a pencil with no eraser attached.—Dorothy Cruikshank.



GLASS

Continued from page 13

Charming Forge, near Philadelphia. He endeavored to manufacture products "not only useful but beautiful and within the price of all," and although his business ultimately failed and he died in poverty, his glass is choice today. At one time he employed nearly a hundred skilled workers, imported from England, Ireland, Germany and Italy.

The first man to manufacture glass on a large scale in America was Deaming Jarves, a glass importer of Boston, who opened a factory at Sandwich about 1820. He took out patents on processes and inventions, and invested a huge capital in timber lands, the factory, workmen's houses, stores and the first railroad of its kind in the country. He spent so much that he was forced to form a company and incorporate. The Sandwich factory produced all kinds of glass articles and existed until 1888 when it closed on account of labor troubles, never to reopen. Collectors find Sandwich glass particularly interesting material on account of the variety of its kinds. Famous names in the early American glass industry are Albert Gallatin, Henry Rowe Schoolcraft, Percy and Wood, and Captain Richard Pitkin, who were responsible for the production of pieces highly valued among collectors today.

Glass was used as far back as the time of the Egyptians, and the Romans imitated their products, using glass for their practical every day utensils. Constantine and Theodosius, in the fourth and fifth centuries respectively, encouraged glass making and invited the skilled workmen of the time to the Byzantine Empire. In the fifth century the Western world began to produce glass comparable to the Eastern products. The Venetians especially proved to be clever artisans in this field, and made jealously guarded trade secrets of their formulas. They created such a trade monopoly that at the end of the thirteenth century all their workmen were confined and practically imprisoned on the Island of Murano so that there would be no chance of any of the precious formulas straying abroad. Venice traded with the East and all of Europe and became rich through her glass. But in spite of all the secrecy, the Saracens either discovered some of the formulas or invented others of their own, and made some very choice pieces in the next two centuries, assuring Venice that she had a rival.

The Germans began to manufacture glass about this time, but their product was cumbersome and heavy. At various times glass has been made by most of the major civilizations, especially in Assyria, Persia, India, and China, and, as the Renaissance began to be felt, in England, France and Spain as well as Germany and the Low countries, where it has excelled up to the present time.

Up to the present era we have been concerned with forms and articles that traditionally belong to glass. Since the invention of modern machinery glass has increased its utilitarian value enormously and is at

present entering a field of experimentation that offers unlimited possibilities for further inventions in use and beauty. Houses are now being built of glass, which presents new technical advantages in design and utility. Glass is being used for rugs, fabrics, thread, insulation and new decorative materials as well as traditional forms. Modern machines have made possible new methods of working glass that offers variety to the traditional blown and molded forms. Chemistry and methods of heating have made possible not only new effects but more abundant material at a price within the reach of all, so that the articles obtainable in five and ten cent stores in some respects rival the best products of all times.

INFLUENCE OF MODERN PAINTING ON COMMERCIAL ART

Continued from page 12

The romantic tradition had very little effect on the newer development of industrial and commercial design, or at least until the recent era of the streamline. However, the newer development in layout and poster design, especially those of Cassandre, are showing influence of the Surrealist manner, and what Cassandre does his followers will attempt to do.

As previously stated the Romantic school deals with intuitive and emotional organic forms. Surrealism today presents the clearest picture of this technique. It began with Matisse and Gauguin, who challenged the classic approach of Cezanne and Seurat. Distortion for the sake of clarity of expression was championed by Gauguin, who cleared the way for Matisse, and Kandinsky who belonged to the Fauve group, but withdrew as he felt the need to compose more and more abstractly. The forms he used seemed to rise out of his subconscious being; they were completely subjective. Herbert Read gives us the theory of subjective form in *Art Now* in speaking of the point of departure of the artist:

"He can affirm the subjective nature of his activity and abandoning all attempt to reproduce even the phenomenal character of the object, or indeed any form given by direct experience of the eye, he can proceed to project on his own canvas an arrangement of lines and colors which are entirely subjective in origin, and which, if they obey any law at all, obey the laws of their own origination. Each work of art is then a law unto itself."

It is clear that according to this theory the concerns of the classic artist to establish a monumental structure are abandoned completely. Each composition follows its own emotional impulse. Klee, Marc, Feininger and Arp all belong to the Kandinsky tradition of subjective form. Out of this atmosphere, and the effect of Freud, the Surrealist movement grew. Their theory is this: there exists a doctrine more real than the normal world and this is the world of the subconscious mind. Surrealism finds its best inspiration in the dream world. To this group belong Earnest, Miro, Dali and Masson. We may well expect to find the work of these men exerting a marked influence on the commercial design of the future.

HERE IS A HOBBY FOR YOU

By BEULA MARY WADSWORTH
DIRECTOR CHILDREN'S ART CENTER,
TUCSON, ARIZONA

PLAYTIME WITH PHOTOGRAPHY

This is an age of action. You can catch its quality with a still lens. You can create a guessing gallery of caricatures for a private Who's Who, incidentally to create emotional intensity in the solar plexis, or you can experiment for action phenomena.

For example, why not try experiment that picturizes motion rather than people? It produces an emotional intensity almost as a modern painting is supposed to do. The modern painter attempts through distortion of planes to convey an illusion of movement. Why not try it with photography? Being outside of portraiture, it is a field for the creative play spirit—and for the more serious side, multiple images may be carried to the point of utility for arresting advertising problems.

Some of my hilarious friends in the Swiss Alps were jogging along a rough road on the high rear seat of an ancient horse-drawn coach, my little camera jittered along in front of them—when the picture was finished I had crystalized motion. It has been much more provocative of merriment than a so-called perfect photograph could have been.

Mystery and mirth—these often follow in the train of double exposures. And accidents can become creative stimuli. In the case of this photograph taken in Italy it was pure accident that projected the image of friend professor into another picture where he appears as an apparent candidate for a niche among the hosts of carved figures on Orvieto Cathedral about

which he had been lecturing. The cameo-like effect of this fusion has a poetic suggestiveness of kaleidoscopic memories of a gala trip—much more beautiful as a keepsake than the human figure "perfectly" reproduced standing stark upon a railroad track.

On the other hand, for deviltry, purposed double exposures can be used to summon a veritable spirit world and keep your friends guessing as to "how come?" With camera stationary take an undertimed exposure of a chosen background, for instance, of an interior setting. Then with camera in the same position take another exposure on the same film of human figures introduced into the scene. Uncanny transparent ghosts! A lot of fun.

If you would be more practical, try overlapping still life forms in the same plane by this method. You might develop something striking for modern commercial design. As a matter of fact, in Cubist painting, objects which cover one another are made transparent so that the outline of every object is visible. The principles of Cubism "are built upon the fact that representation of nature is not an aesthetic function." Perhaps Cubist paintings can inspire a new viewpoint toward creative photography.

To travel and shoot pictures simultaneously at high speed is a merry game of dexterity and the more stimulating when dashing through a wealth of glamorous material such as often characterizes foreign



A M I R R O R E D M A S T E R P I E C E



I M P R E S S I O N I S M I N L A N D S C A P E

places. For this kind of stunting the camera should of course be set for the shortest exposure and for the average distance to be encountered, and the cameraman should be poised in an automobile with freest possible view and arm room. And don't mind spoiling some films.

One day I sat tensely on the outer edge of something in a rushing bus in London to get some pictures of the old town. I was looking the wrong way. Some one at my elbow suddenly said, "Horse Guard!" Pointing back almost at random my speedy camera's eye caught the composition. My own eye had scarcely seen it in that split second. Necessity for pointing back was my luck—one must remember to point backward or forward when going fast in order to reduce risk of blurs in the foreground.

Such practice forces quick decision and quick action, as thrilling indeed as hunting wild game and a lot safer. Moreover, interesting surprises are apt to develop for you in the dark room—unexpected queer things you will discover in pictures that you didn't know you had included. And that adds fascination to the sport.

To capture landscape views from a speeding train, to recognize instantly picture possibilities for artistic composing is largely a matter of self-training through study and practice. As with painting, artistic photography involves the principles of design. You must recognize good proportion, balance of dark and light masses and balance of opposing lines, rhythm in recurrent intervals and rhythm in transitions flowing from one line or mass to another in order to get in the total result a satisfying harmony. It can become an absorbing hobby and so can collecting unusual photographic landscapes of your own composition like collecting stamps. Such a collection could well include enlargements of charming small bits which will occur incidentally in some of your photographs.

This photograph is from my collection of tree patterns; it was caught from a train traveling at usual speed along the River Rhone in France. Its balance both vertical and horizontal is clearly to be seen—an occult balance which is disturbed by cutting the com-



ATMOSPHERIC EFFECTS

FOR DECEMBER

position in halves either way. Another element of its success is its vertical rhythm of tree trunks and foliage masses. Not of least interest is the slight vibration caused by the speed and motion of the train. This was accidental but it gives a liveness to the trees and grass because of the glitter of juxtaposed bits of dark and light. A similar principle is applied by the neo-impressionists in painting who scientifically put together dots and blobs of pure color to be fused in the eye of the observer viewing the painting at a distance.

Rain and fog usually set the stage for good luck both for the angler for fish and for the artist seeking the decorative in the out-of-doors. Suspended moisture casts a spell of beauty over even the commonplace, reducing the number of tone values, for arranging rhythms of flat planes of tone from foreground to distance, for producing a sense of mystery to intrigue the imagination. It thus aids photography to approach the facility of the graphic arts for creating the aesthetic.

London is at home in an atmosphere charged with mist, an atmosphere which adds charm to an already picturesque galaxy of subjects for the artist. This grouping of rainy day travelers on London Bridge was taken from a slow moving taxicab—a rhythmic pattern of receding figures, umbrellas, and glistening reflections, of the approaching quaint old coachman, plodding horse, and all. Fortunately, because of the rain and mist, the picture doesn't quite tell all; this bit of everyday life has a hidden beauty which stimulates the observer's imagination and reflective powers—which is the function of true art.

Magic looking glasses! Whether you take your own picture or take pictures of your fun-loving friends in a "crazy" mirror, or whether you prefer exquisite bits in nature's own rain mirrors, seekers of the novel will find here an intriguing specialty.

After a rain storm when the air is clear and full of light, snatch up your camera and scurry for ponds and pools for a study of up-side-down compositions. In case a little breeze kicks up even, sharp, little silver ripples across the surface, go all around the edge and decide on the best arrangements of darks and lights. Suppose it is a clump of Italian cypresses. Photograph the reflection only. Exhibit the print with the trees right side up. You will exclaim with surprise that you have a landscape with a textural quality of a rough weaving and yet it is different; and the uninitiated will wonder how it was done.

Still water has its own illusive beauty. Again examine just the reflections for possible photographs to be exhibited with the objects up-side-down. It is an alluring pastime. The accompanying photograph usually invites a first impulse of wonder as to just what it is, and perhaps the observer must be told that it is sunrise in Yosemite Valley as reflected in a pool.

*"In the mud and scum of things
Always, always something sings."*

MAKE YOUR OWN



● Any ingenious person can make his own Christmas cards. In fact at such a time of the year and for such an occasion the personal touch is most desirable. Even if the result is not professional it is far more thrilling to receive than a printed one. Why not try this year—materials are not costly? Among the suggestions given on these pages even a novice or a rank amateur can find something he can do. It will open up a new world, who knows! And new and heretofore undiscovered talent may be uncovered by it. Here are some processes that you will want to try. They are all simple.

CUT PAPER

● Perhaps the most interesting thing about the cut paper method is that so many effects are possible by variations in the positions of units. By slight changes entirely new effects can be achieved. The materials consist of a variety of colored or metallic papers, a stock mounting paper, scissors and paste. From a few related colors, units may be cut representing an idea. Several arrangements may be tried before the most interesting one is chosen and pasted to the background. And with a few scallops, stars, dots or lines in water color, tempera or silver the card takes on a truly festive appearance.

DESIGN

CHRISTMAS CARDS

STENCIL

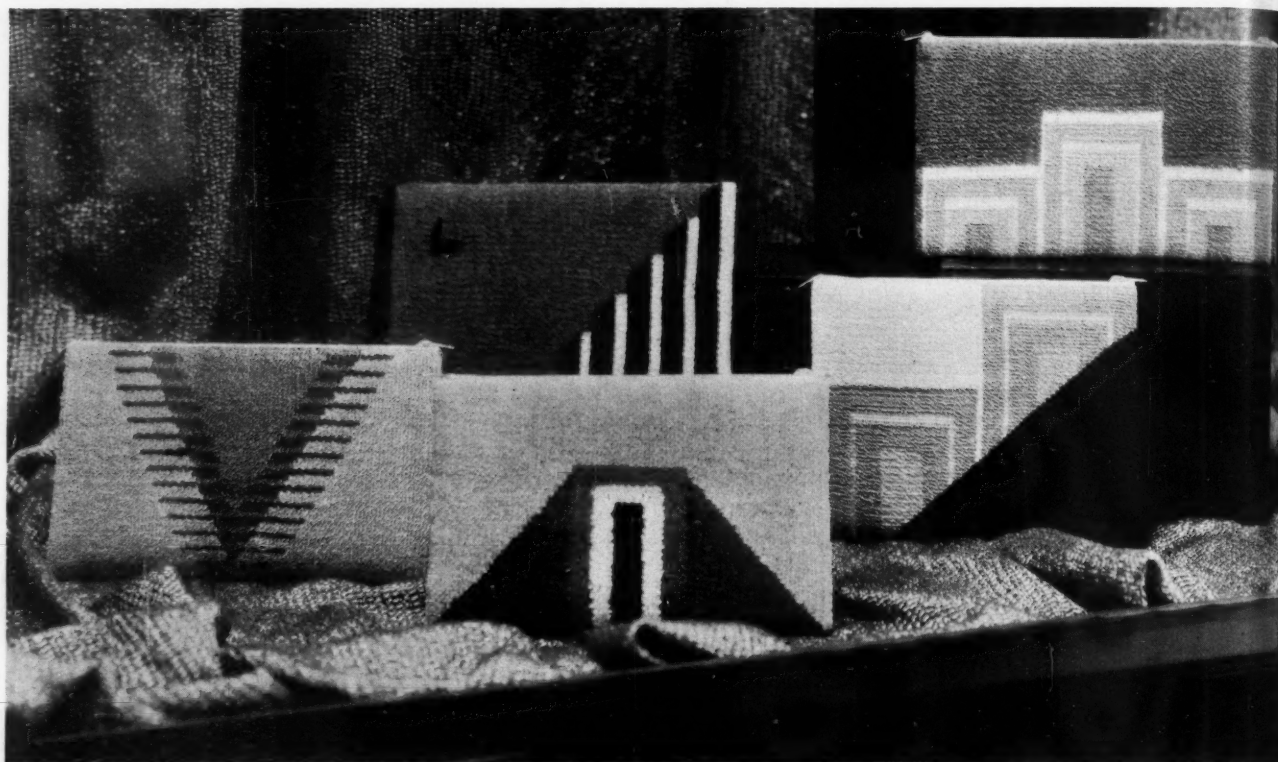
● Stencils offer a quick method of producing designs with a great variety of texture. Units of a design may be cut from stencil or parchment paper. Both positive and negative stencils may be used. Positive stencils are those in which the form is cut out and used, the color being applied about the edges. Negative stencils are those in which the form is cut out and the remainder is used, producing the form itself in color. The design may be applied with a stencil brush or any brush cut off so that it is short and thick, using thick tempera paint or water color on white or colored paper. Stencils may be applied in combinations with superimposed shapes and various arrangements. A spatter or spray effect may be obtained by using a tooth brush cut off short over which a knife blade is dragged, or a fixative blower.

BLOCK PRINT

● Block printing is a swift and easy way to reproduce a design as many times as desired. Use a block of soft battleship linoleum, a sharp knife or a special tool for linoleum carving, printer's or etcher's ink or oil paint. A small roller is used to apply the ink to the block. A smooth-surface paper is best. Two block print cards designed by Hans Krause at the right. The other cards were designed by Harriet Wilson.

FOR DECEMBER





Purses Made by Mrs. Loja Saar

THE ART OF WEAVING CRANBROOK LOOMS

To its innermost nature art is "creative", not "imitative". The artist may use the forms of Nature as the basis for his ideas and subject matter, and thus create—through his artistic sensitiveness and vision—something of his own, and expressive as to his time. But as soon as he is satisfied with but a "correct" and realistic copying—no difference how cleverly done—he does not create; he imitates. The same distinction between creation and imitation applies even to the using of pre-established style forms. These forms belong to those times and cultures only, which created the styles, and not to others having had nothing to do with the form shaping. Otherwise art becomes copying of what others have done—and it ceases to be art in a true sense of the word.

For instance: the Oriental rug is for the Orient alone, and surely not for the Western homes to use. It may appear in the Western home, occasionally and genuinely, as an example of Oriental art—just as well as one can collect other alien things in one's home. But, when manufactured somewhere else in great

masses, and spread to the Western homes in thousand-fold varieties of cheap and fake design, the Oriental rug, then, becomes a witness absurdity—although, due to an old and lasting habit, one has become immune to it.

The Cranbrook Academy of Art is founded on the principle of creation, as above described. Moreover, it is animated with the thought that art—art education and appreciation as well—must have its roots in the very life we are living. Art, therefore—no matter how modest in its appearance—should first of all permeate the atmosphere of the home. Faithful to these principles the Academy's aim is to further the creative understanding of art in the intimacy of life—in the homes. And aware that the best crop can be harvested when the seed is planted in the minds of the youth, its educational method is established accordingly—in the Academy itself as well as in the other institutions of the Cranbrook group; the schools for children, for girls and for boys, respectively.

Speaking about art understanding in the homes,

however, it goes without saying that textiles—and appropriate textile design—constitute the most essential factors in the creation of home atmosphere. They introduce warmth and livability. They bring in mellowness of form and color, of light and shadow. With this in mind the Academy has included textiles, both as to design and execution, as an indispensable part of art education of Cranbrook. Thus, in the Kingswood School for Girls large studios are filled with looms of different form and size. There young girls are working with the weaving of various things and of varying technics. In this work the quality of design is carefully directed toward a good understanding of the expressive form of today. Such an understanding is considered to be the main objective, the technical training being more a matter of conveying appreciation of the design as well as interest in creative activities in general.

The more to emphasize in the minds of the students the role of woven things in the creation of a soft atmosphere, the most part of the textiles—such as curtains, rugs, tapestries and the like—decorating the large complex of the Kingswood School, have been accomplished at Cranbrook. They have been designed

Pillows in black and white Lustrone Fabric, in browns of rayon and wool from the studio of Loja Saarinen.

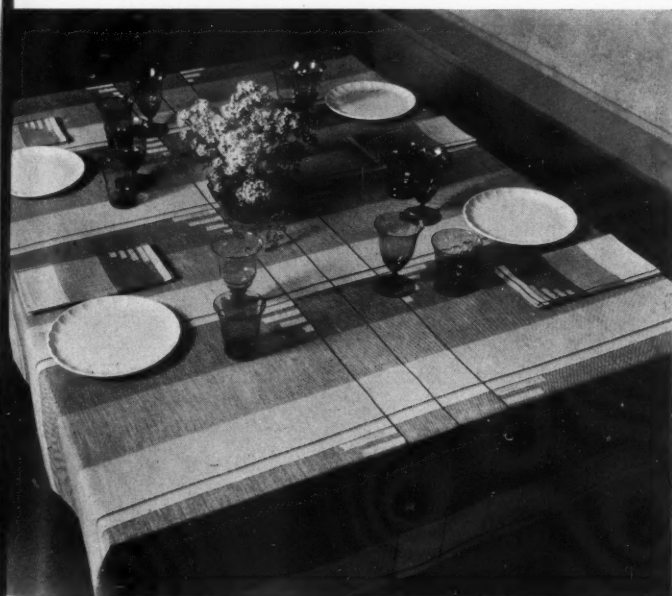


Table Linen woven in the studio of Mrs. Loja Saarinen at the Academy of Art, Cranbrook Foundation.

and woven in the studios of Mrs. Loja Saarinen at the Academy of Art.

At the Academy of Art the textile activities can be divided into three phases. For the first, the academic part of the activities pertaining to textile design proper. This part belongs directly to the Academy's department of general design, and is in the hands of artistically talented students under the department's supervision. For the second, instruction in the technics of weaving, which instruction is given to outside students, without consideration as to artistic gifts, but with much consideration as to designs to be followed in the weaving procedure. And for the third, design and execution of textile work, for sale, and according to incoming orders. This phase of the activities though, being more or less of a commercial nature, does not belong directly to the Academy of Art—it being purely an educational institution—but is conducted in the studios of Mrs. Saarinen under the auspices of the Academy. Yet, even those activities are to a great extent furthering educational aims. Because, the main purpose is to make it possible for people to furnish their homes with textiles of appropriate design for contemporary settings. This surely has its educational avail.



The illustrations are watercolors of Mr. Marin with the exception of his picture at the right which was photographed by Alfred Stieglitz.



PHOTOGRAPH BY ALFRED STIEGLITZ

SCHOONER TACKS

JOHN MARIN • AMERICAN ARTIST

A retrospective exhibition of the works of John Marin, the noted American artist, recently opened at the museum of Modern Art in New York. The exhibition, directed by Alfred Stieglitz, will be composed of more than one hundred eighty watercolors, drawings, etchings and oils.

John Marin was born in Rutherford, New Jersey, December 23, 1870. His paternal grandfather was French; his maternal ancestors, of English descent, settled in New York and New Jersey before the Revolution. Marin attended the public schools and Stevens Institute in New Jersey. After a year at Stevens Institute he had several odd jobs, then worked for four years in architects' offices. For a short period he was a free-lance architect. From the time he was fifteen until he was nearly thirty, he made sketching tours through several eastern states, in middle western cities including Cleveland, Detroit, Chicago, Milwaukee, St. Paul, and along Lake Michigan and in the Mississippi Basin.

From 1899 to 1901 Marin studied at the Pennsylvania Academy of the Fine Arts in Philadelphia, and from 1901 to 1903 at the Art Students' League in New York. He went abroad in 1905, making Paris his headquarters. Each year thereafter until his final return to America in 1911 he made a European trip, including in his itineraries Amsterdam, Venice, Rome, Florence, Genoa, London, Bruges, Antwerp, Brussels, Strasbourg, Nuremberg, the Belgian Coast, and the Austrian Tyrol.

In 1900 Marin won a prize for "original" sketches at the Pennsylvania Academy. In 1906 his oil, *The Mills of Meaux*, was purchased for the Luxembourg. His work was shown in the *Salon d'Automne* of 1908, and he exhibited oil paintings in the *Salon des Independents* of 1909. About this time he met Edward Steichen who as a member of the Photo-Secession Group in New York sent some of Marin's work to the Photo-Secession Gallery. Alfred Stieglitz was director of the Group and of the gallery. Since that time Marin's entire output has been shown annually some-

how, somewhere by Mr. Stieglitz. Ten of his watercolors were shown in the *Salon d'Automne* of 1910, and his work was exhibited in the Armory Show in New York in 1913. His work has been included in many important exhibitions in this country and abroad.

E. M. Benson writes: "John Marin is an isolated figure in contemporary American art. He has never identified himself with any school or doctrine of painting either domestic or foreign. He has few followers and no disciples. For twenty-seven years he has exhibited his work at the various galleries over which Alfred Stieglitz has faithfully presided. Today at the age of sixty-six he is as uncompromising a free-lance as he was at thirty-six. Perhaps no American artist has courted Nature more tirelessly and with greater understanding of all her seasonal moods. Boats and buildings are as much his province as skies, seas, islands, and mountains. He has stamped his creative signature on all of them—a signature which many of us have come to regard as unique in American art."

In speaking of Marin's early work, Henry McBride says: "But distinct as was the Marin style at the time of his first New York exhibitions there was nothing in it to disturb the sensibilities of purists. The colors were sparkling and pleasant and practically every drawing could be called honestly a poem. It was a young man's irresistible lyricism that impelled them. They were not profound but they were natural and unforced." Of the artist's development a few years later, about the time of the War, McBride comments: "The light-hearted singing troubadour who had come from Paris changed into a serious dramatist almost over night. The little dancing boats in the harbor from which the artist had previously heard tinkling melodies now bounced about on positively black waves and against gray skies; and the recurring tune sounded mighty like a dirge. The towering buildings of lower New York also occupied his attention and he did them in a perfect frenzy of appreciation of their signifi-



ON MORSE MOUNTAIN • SMALL POINT, ME.

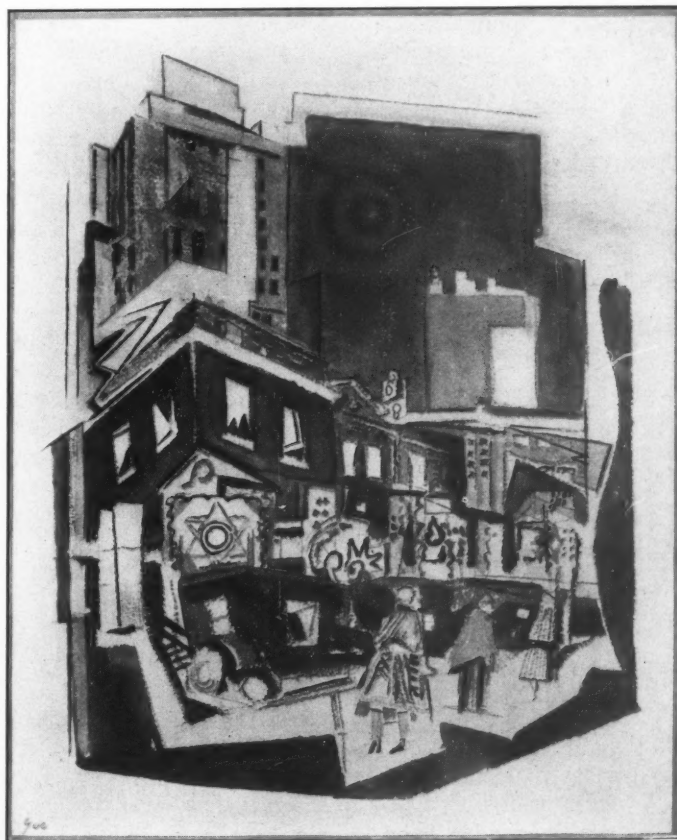
cance and importance. He became an excited and exciting painter."

In writing of Marin, his ideas and his watercolors, Marsden Hartley says: "Perhaps Cubism has been a sort of hilarious influence at times in these water colors and the natural wit of Marin has cooperated in ways that make us wonder why, but for all that, don't be bothered. First of all Marin has loved his medium, his work, and his life. He has spent six and a half decades telling the world that the privileges of beauty are enormous, that it even affects those that have no experience of it. You will never see water colors like these of John Marin again so take a good look and remember, and if you are a painter, don't try to cope with the style because the style in this case is several times the man."

In *The Bulletin* of the Museum of Modern Art, which will be published at the time of the exhibition, Loren Mozley, a young artist friend of Marin, presents a vivid picture of the "Yankee Artist" and his methods of work. Mr. Mozley says in part: "John Marin is an American original, a curious little man, wiry and frail. His face is incredibly wrinkled and puckers into all sorts of criss-cross lines. His candid eyes peer out brightly and mischievously under an outlandish curling bang. His hair is scarcely streaked with gray. When he comes to town he dresses with a quaint old-fashioned elegance. A few freckles. A dark green tie knotted in a remembered way. A pearl. And a tense grace born of habitual alertness: the axis under

control. He is ambidextrous and makes abrupt, nervous gestures with both hands. He seems to lean rather than stoop, his shoulders bent by years of relentless peering ahead. A strange, honest-to-God sort of man . . . a brush in either hand, working feverishly. He made the trees and skyscrapers lean merrily in Madison Square. He took Brooklyn Bridge apart and put it together again on his paper, and when he had some nuts and bolts left over, he scattered them around. Now Marin began to do those amazing factual reconstructions of nature. His color sang in clear dazzling washes or sputtered in tender staccato."

But let Marin, the artist, have the last word. In letters to Alfred Stieglitz he has written: "Nature's arrangements are finer, more, infinitely finer than your studio arrangements, my fine studio arrangements. Seems to me that the true artist must perforce go from time to time to the elemental big forms—Sky, Sea, Mountain, Plain—and those things pertaining thereto, to sort of re-true himself up, to recharge the battery. For these big forms have everything. But to express these, you have to love these, to be a part of these in sympathy. One doesn't get very far without this love, this love to enfold, too, the relatively little things that grow on the mountain's back, which if you don't recognize, you don't recognize the mountains."



NEW YORK

PHOTOGRAPHS BY PETER A. JULEY & SON

WHAT INDUSTRY HAS LEARNED FROM THE ARTIST

It is evident that industry is convinced of the value of art. Industry has learned what art means. And how it is using art in bringing about a recovery to make adjustments to the trends toward increasing public taste and demands can be seen by looking about us. See what the automotive industry has done to put a more artistic car on the market—and a few years ago its leaders would not have given five cents for all the art in the world. This and the practice of other great motor car companies testify that art qualities are today far more than a major sales argument; they are absolute requisites for business. Art applied to industry is paying dividends.

The large mail order houses of America are awakening to the desirability of art in their every-day tools, facilities and services. Good design is enhancing the sales appeal of products long reliant on reputation or esteemed names. Art is today the supreme factor in merchandise. The price is secondary in getting goods into the customer's hands. Design and color dominate the market. The wise manufacturer and merchant know the importance of keeping pace with growing appreciation. Usefulness is not enough. No industry can escape the test of good design.

And it is demonstrably true that this prevailing declaration of taste is adding a new allure to sales promotion. After the church and after the state, who knows, the next great patron of art may be American industry.

For years the linoleum market of Argentine was in the hands of persons without imagination. But a keen alert American introduced interesting designs from native fabrics, and now the United States monopolizes the business. Linoleum has blossomed out into something of artistic merit. Look at the perfume business, for centuries this industry was just a matter of pleasant smells until one shrewd manufacturer fixed his attention on the container. By providing bottles and cartons of good design the industry was soon off on a new start in a world-wide prosperity. One could go on naming an endless list of such cases—such as the paper container for A & P coffee designed by Egmont Ehrens, pill boxes by Lucien Bernhard.

More and more the art-in-trade movement is touching and revising the traditional forms and colors of office and store equipment, and the materials of construction, machinery and electrical appliances, outdoor lighting installations, the means of transportation, devices for communication and the instrumentalities of sport and recreation. In the real sense everything we see and use in the business of living and doing is being changed in shape and color. So comprehensive is this

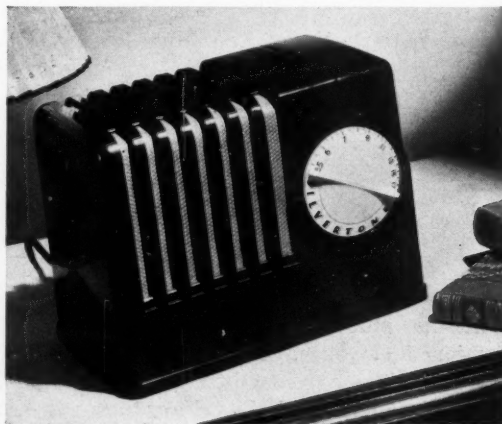
artistic reformation that it is possible to believe the whole visual aspect of American life will be infused with art.

These developments have reached a national dimension and their significance in the field of merchandising is decisive. While the art-in-industry movement is growing rapidly, it is obviously something new on the American front. What it signifies in house furnishings every woman is being told by decorators in and out of magazines.

A timely definition of the increasing place of art in commerce and in industry is provided by a former assistant secretary of commerce, in a radio address in which he said that the interpretation of art and industry was stimulating business, and that artistic design has become an essential industry. "Art has come to the dishpan, to the washstand, to dustmops and to the garage." Art has entered the home through the kitchen door.

It is easy to point out that the cultivated taste of the French people, developed for generations, has brought and is bringing untold millions into the coffers of the nation. The beautiful things created in the cities of Italy during the time of the Renaissance in the 15th and 16th centuries, are today, four and five hundred years after they were wrought, a powerful magnet drawing travelers and money to that country; they are today a highly important element in the international balance of trade in Italy. What art has brought in the way of business to cities like Paris, Florence, and Venice is inestimable in dollars and cents.

This radio, made of plastic for Sears, Roebuck & Co., was given the first Award in the Decorative Group at the First Annual Plastic Competition recently.



WHAT THE ARTIST HAS LEARNED FROM INDUSTRY

In almost any social stratum there is a great deal of wailing concerning the evils of the machine. In an analysis it all reduces to the fact that it is not the inanimate machine that is at fault, but that the same ingenuity that has created the machine seems as yet incapable of adjusting its uses to the best human advantages. Yet in spite of the labor problems, trade monopolies and tedious jobs, the machine has contributed much socially and artistically that we have never had before its advent; and has opened unlimited opportunities to the artist in experiments with new materials, forms and techniques.

The essence of the philosophy of the machine is functionalism. It has abolished the superfluous in contour and surface design, and shown us that the natural tendencies of a material approximate the beauty of nature in that they are expressing the principles of nature. Aluminum does not work into an ornately "Natural" vase with the ease with which it becomes a smooth shiny cylinder. Chromium seems ridiculous when cast into the ornamentation of a draughty stove of the Victorian era, but most suitable to the simple lines of our modern heaters which work so well. The machine has done much to give the artist and designer a respect for the inherent qualities of a material and to interest him in the unlimited possibilities for new uses.

NEW ELECTRIC IRON WITH BLACK AND WHITE BAKELITE HANDLE

Designed by Jay Ackerman and E. H. Farr and made by Manning, Bowman and Co. It was awarded the third prize in the decorative group in the first annual modern plastic competition.



Modern architecture has been conditioned by the uses it is meant to fulfill. More and more we are becoming aware of the monumental appearance of grain elevators, factories and shops that have been built purely from a utilitarian standpoint, and which makes fussy, obsolete playhouses of the churches and homes that were built in an era when tradition was substituted for thinking. Articles structurally derivative from architecture, such as automobiles and trains, are becoming more beautiful as they become more useful, since the laws governing their improvement are changing their appearance.

Machines have taught the artist that useful things can be beautiful and must be beautiful, that art is no longer a matter simply of painting and sculpture but more than ever a part of human existence every hour of the day in every place one goes. It has made the artist conscious that he lives in a world where there are countless materials and techniques that need to be adapted to the many articles we use. Streamlined tools, beautiful houses, landscaping that fits the contour of the earth, dishes that harmonize with food colors and materials used in homes—surely these are as worthy objectives as purely decorative art, and as much a personal expression.

When the passing of the old time craft-worker is spoken of with regret one must remember that he represents a group that is not necessarily tending a monotonous machine or standing idle, but that even more than ever he is being absorbed into the work of the modern craft-designer. It is doubtful whether old time potters and shoe makers ever contributed more to society than modern welders, designers and beauty operators.

Even purely decorative art can not escape subject matter that so thoroughly permeates our living. A school of painting known as Purism believes that even painting should approach the technical excellence of machine products, and the Purists sprinkle their canvases with the shapes and organizations of modern technology. The Cubists started out portraying geometrized nature, but many of their followers, without defeating their ends, have skipped the preliminaries and gone to the factories and machine shops for their subject matter. Art would be infinitely poorer without the magnificent photographs of Margaret Bourke White and her followers in industrial and artistic photography, and without the industrial landscapists and their compositions of smoke stacks and factories, water towers and ramps that one sees at any important art show.



"RIOT" by Daumier

The cartoon below and the one in the lower right hand corner of the opposite page are by a contemporary cartoonist. They both express the political trend of the day, dealing with the Italo-Ethiopian situation. One can grasp at a glance the complicated situation which would have taken otherwise many paragraphs to explain.



THE ART OF

Almost everyone is interested in cartooning. For in spite of the motion picture, radio and automobile, which have replaced many of our old ways of doing things, the cartoon remains unchallenged in its position as the voice and art of the people. Today it is as alive as ever, and as necessary. The part to be played by the cartoonist in the future, like in the past, is an invaluable service to the people.

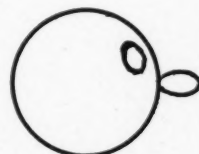
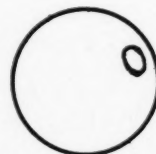
One of the greatest cartoonists of all times was the Frenchman, Daumier.

Honoré Daumier was one who wielded a most powerful influence in the politics of the 19th century. His painting and lithography smack of the feelings of his times. No sissy was this fellow, Daumier. His technique, broad and harsh, with a killing accuracy proves it. He possessed a clever and penetrating mind, which he used as savagely as his brush and crayon to deride the politicians and lawyers of the Orleanist regime. In spite of the vehemence and savagery, he must have had a sympathetic heart, which caused him to champion the poor and downtrodden. As a reformer and pointer-out of the wrongs against the people he has no superior.

The work of Daumier has had a lasting effect upon our western civilization both as a champion of the people and as an artist. The feeling of his art and technique were the forerunners of Post-Impressionism.

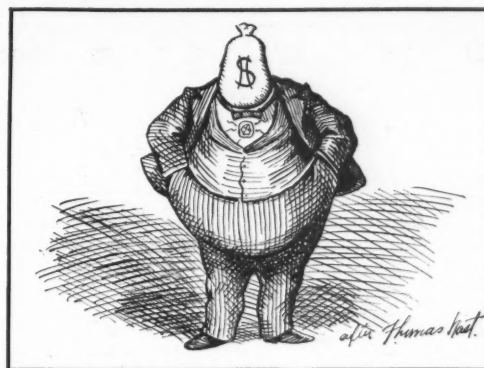
We have had many champions of the people. In the times of our grandfathers there appeared on the horizon of a growing America, the great cartoonist, Nast.

Fighting tooth and toenail against the corrupt poli-



F CARICATURE AND CARTOONING

By JAMIE MATCHET



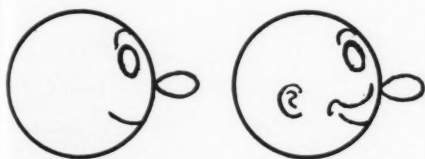
ticians of his time, Thomas Nast won recognition as a champion of the people. Nast cartoons brought to light the ills of a growing government, and put down the political boss of the time.

In the accompanying illustration in the upper right-hand corner is a copy of Nast's interpretation of Boss Tweed, the money king. It is called "The Brains." Some of the caricatures invented by Nast are still in use today. The donkey, which represents the Democratic party, the Elephant, which represents the Republican party, and the moneyed interests that are usually depicted by great fat men, like Nast's "Boss Tweed," are all his caricatures.

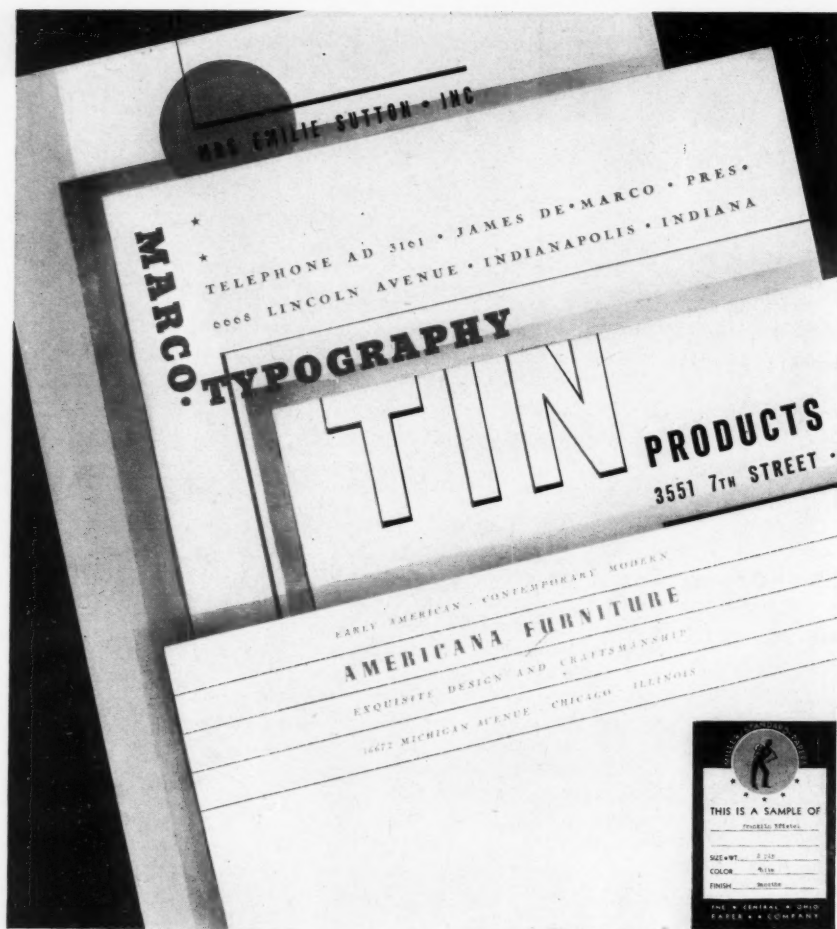
In the accompanying illustration it can readily be seen that the picture is mightier than the written or spoken word. Thomas Nast possessed the ability to put into his pictures the power of enlightenment by composing a few well-drawn figures in a dramatic composition by which he could tell the people of liberties endangered, or impositions of a government controlled by a political Boss. For his contribution to the cause of democracy Nast has won recognition as the dean of American cartoonists.

Hereafter DESIGN will print similar articles under the caption of Art in Caricature and Cartooning. The little sketches of heads, found around the border, show the progressive way to build a head. Each month we will give you pointers on how to draw cartoons. We know that among the youth of today, are the Daumiers and Nasts of tomorrow. Let us hear from you if you like this new department.

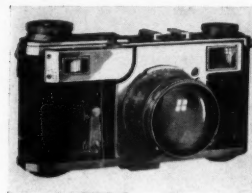
One of the easiest ways to construct a caricature is this: 1. draw a circle, 2. place at the upper right a small oval for the eye, 3. draw in another oval below the eye for the nose, 4. draw in the eye brow and the mouth as in the illustration, 5. draw the ear which is usually a little back and below the center of the circle, 6. the finishing touches and expression lines such as hair and glasses.



FOR DECEMBER



MARKETING



C A M E R A



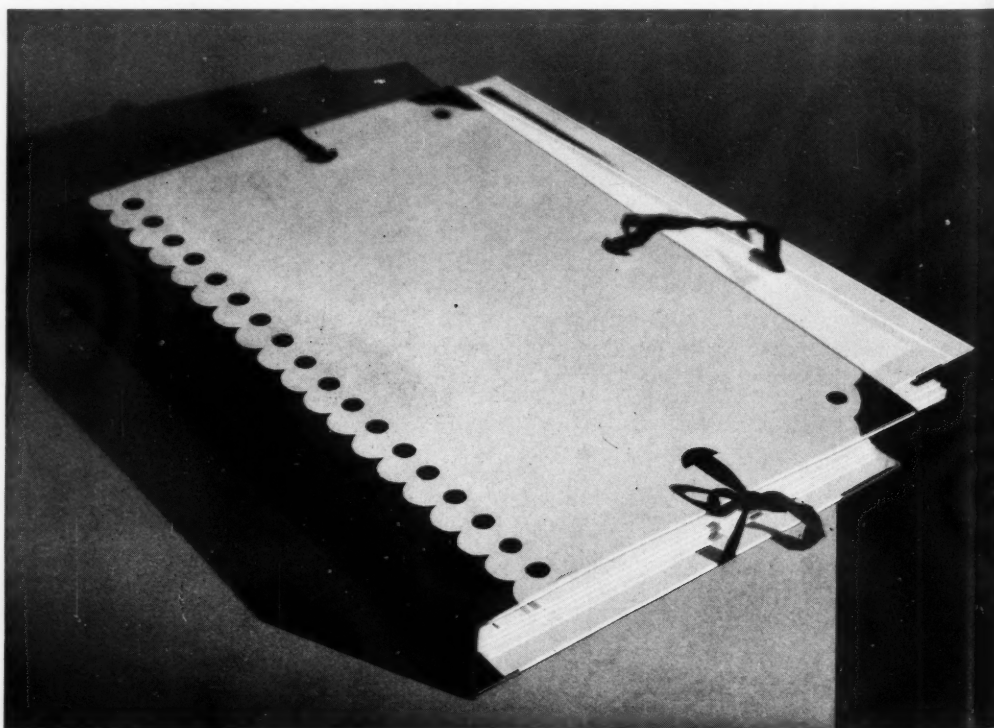
A I R B R U S H



USE ALL THE
NEW TOOLS

SOME SUGGESTIONS FOR YOU

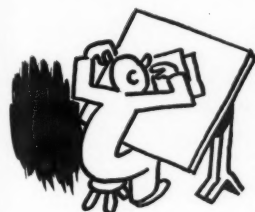
USE SMART STATIONERY



PREPARE A PORTFOLIO

YOUR DESIGN ABILITY

A LETTER TO
THE NOVICE



Mon Ami:

Have you made your list of prospective customers yet? Every artist or designer should have one, you know. When you make your list, don't think you are hitching your kite to an inaccessible star if you include some of the

big art-buying companies. Use the classified directory of the telephone book to start with.

You youngsters who are starting a career, nowadays, are not going to find it as hard to get started as you might think.

Business has become aware of the fact that the knowledge the artist has to sell is a means to increased sales. This of course, means that art now has a definite place in the commercial tempo of today.

Also, you are being welcomed into this enlarging field because of an increased demand for things beautiful. But business is a hard taskmaster, and selling your ability will not be like falling off a log, as some might have you believe. And yet, there is no formula for success but hard work.

As I think this over, there comes to mind some fundamentals which you should take into consideration as a basis for your operations.

Every business man or industry has a policy and tradition. That is to say, every industry has its classification, policy and its background. Let us condense these classifications and hereafter refer to them as the tradition of a business or industry. This tradition which lies behind the manufacturer and merchant has a definite bearing on their methods of operation.

A knowledge of their tradition is more than helpful in fashioning products for their use. I spent a whole day going over proofs of an advertising campaign. This informed me of the tradition behind my customer, and from this I was able to see what had been done before. This stimulated originality, and kept it within the confines of good taste. Likewise, when commissioned to design for an industry, with whose tradition I am not familiar, I spend much time in research before beginning my execution of the design.

Another factor to be considered, when producing a design, is its method of production. For always the price paid for your work is only the initial cost to your client. For example, a comparatively small beauty shop operator who advertises in a local magazine, would not be interested in a three color process illus-

tration which would be prohibitive in price, and not do the job any more satisfactorily than a halftone or a zinc etching. Or in the field of design, it would be hopeless to try to interest a manufacturer in a design whose production cost is much higher than the one he is already producing or of similar products sold by his competitors. These are some of the fundamentals that have much bearing on marketing one's ability. There is but one other point I should like to stress at this time, the market. The market of a business or factory is composed of the hundreds of people who buy their products. These products, because of the tradition and production, fall in certain price categories. This market may be any one of a number of kinds. It may be limited to a class of people, because of its high price. It may be a specialized market, because of the nature of the product itself. But whatever market it is, it is that market which you are attempting to sell.

When a man goes into a barber-shop he explains to the barber in just what manner he would like to have his hair cut. The style of hair-cut the customer asks for, is the kind the barber gives him, even though it may not be particularly becoming. The same holds true with a designer. He must cater to his client's market, even though that market sometimes shows a lack of good taste. The good barber, if he has cut your hair to please you has won your confidence. By being tactfully persistent, it is possible that he may gradually change the style of the hair-cut, so that it is more becoming to you. A good designer meets a similar situation with the same diplomacy. It is folly to try to sell over the heads of your market. To go over the heads of your market defeats your purpose.

Now, Mon Ami, these things may seem elementary but you must not mistake my meaning.

And remember, the long-haired dauber of yesterday is definitely out of the picture. The designer of today is a business man, justifying his existence by helping to create more wealth for us as a whole, and enhancing our workaday world by combining beauty and utility.

Before you let them put the "skids" under you write to me in care of this magazine DESIGN.

P. G.



WHY YOU LIKE WHAT YOU SEE

Continued from page 15

The brain classifies the data presented to it by comparisons with previous material. If an object is very like something we remember pleasantly our reaction will be pleasant—our conclusion is based on the object's association with previous objects of our experience. Our quantitative analysis precedes formation of our opinion. The normal brain sets up its collection of data into complex systems and seeks to appraise new data by comparing it with the old. The brain invariably sets up systems for filing its data, and we are often surprised to find some system of the most advanced study merely the expression of a subconscious method adeptly practiced by the most primitive minds. We have been able to discover certain of the systems of the brain, and have incorporated them as factors in our method of predicting the average person's reaction to appearances. Some of these complicated physique and physiognomy charts have been worked out in the past few years. By these charts presumably our appearance is a record of what we are. The theory of this is that the nature of the internal personality of the brain controls the development of the different organs. This view is supposedly justified by the fact that the exercises given our faces by expression develop the features involved. A smile exercises the features that give the impression of pleasantness. Quoting two "Wise Crackers", "The broad grin is the best beauty exercise" and "All women are beautiful—when they smile." Actually, every one's brain has worked out a chart of appearances which it subconsciously uses when judging new acquaintances.

Our appraisal of the value of an object is bound to arouse a reaction of respect or disrespect for it. If it possesses some element in which we are vitally interested at the time, this feature may be so highly evaluated as to become the one factor overwhelming us, and excluding all other consideration. Based on these factors, an opinion of an object is finally reached, and an object must call forth an opinion in order to be adjudged either beautiful or ugly. The reasoning person normally forms an opinion on everything he sees. However, the exception to this rule is another factor that must be appraised, and it is not surprising to learn that a certain percentage of humanity does not form opinions of its own—the class known as "Sheep".

The "Sheep" factor is largely based on the general psychological principle that, on a subject of which we have absolutely zero information we temporarily accept any information as complete and final. We must know something about what we see to form an opinion of our own. If we know nothing of the device itself, and the design does not conform to some natural principle with which we are familiar, we must wait for someone else to express his opinion before we respond with "Me too." In this case we trust the speaker even on a certain type of toothpaste—"because the advertisements spoke so highly of it."

In the sale of low cost items of intangible use and values, e.g., cigarettes, the "Sheep" factor covers as high as three hundred and fifty points out of a possible total of one thousand. Even with an expensive item such as a refrigerator the sheep item has been shot up to a level of a hundred and seventy-five points by an advertising campaign of appalling costs as compared to the results. In every case, however, as soon as the expensive pressure is removed, even the sheep realize that they have been cheated. This explains the fact that an object caused to be considered beautiful through suggestion, heavy advertising, and authoritative testimony, does not remain beautiful very long.

All people have some blank spaces in their experiences; hence are slightly "Sheepish." Also there is a certain number who are totally devoid of the ability to reach a conclusion on any subject under their own power. Hence it is not surprising to find over fifty adults per thousand who are incapable of reaching any conclusion on any subject in the realm of appearance. However, if the design appeals to the rest of the thousand, this fifty can be counted on to follow along, often cheering as they go. Another exception is the class known as antagonists. This group of people instantly takes the negative stand on any statement made. They "Know better" regardless of whether they really know anything. The rules and exceptions stated are not truly fixed to specific people who are changeless. They are rather to be considered as moods to which the average person is subject in the percentage of the time shown by the values assigned to the corresponding factor or they might be considered as percentages of knowledge or ignorance on each particular subject.

My observations are mostly induced by logic from a monumental collection of the published facts of art, philosophy and psychology. These observations seem to have a basis of proof in the writer's thirteen years of experience in successfully designing merchandise for markets largely governed by eye appeal.

If the appearance of an object determines our reaction to the object we accept the appearance as reliable whether the object is good or bad. Our reaction to the appearance of an object is never finally made or broken by one factor alone.

Almost everybody has "good taste" intuitively whether he has any artistic training or not. Streamlined automobiles have not been accepted because improper curves have been used and the public has detected the error. In one test the correction of an error of three eighths of an inch made a certain car desirable to three hundred and seventy five people out of a thousand, whereas the standard car possessing this error favorably impressed only fifty-nine. The majority is always right ultimately—only good design lasts. The score representing the intensity with which the average person reacts to a factor is proportional to the perfection of the factor or the degree of conformity of the design to the factor.

ART IN THE MAKING

PUBLISHED BY DESIGN PUBLISHING CO., COLUMBUS, O.

A Supplement to

DESIGN

DECEMBER, 1936

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PAINTING

What is more thrilling than painting pictures? Perhaps looking at pictures painted by someone else is interesting to almost every person, but the experience of putting down with brush and paint what one feels about what he has seen or imagined is a wonderful experience. It is natural for us to enjoy expressing ourselves in some way—in movement, in song, in speech, in writing or by putting our ideas in some material so that others will understand it when they see it. Of course there are many materials which are a pleasure to work with, such as clay which can be modeled, wood which can be carved, textiles which can be woven, and many, many more. Architecture is one of the greatest arts, but few young people ever have the opportunity to plan a building. Anyone, even the youngest child if he can hold a brush, can have the great pleasure of painting pictures. It is not difficult. All it requires is clear thinking, courage to put down with brush and paint what one really feels, and some experience. The materials are not hard to get because almost anyone can have a brush, a box of water color paints or a few jars of tempera paint and some large sheets of paper. Art is a language which can be understood by everyone.

Painting is not a new

thing in the life of man for people were painting before history began. In fact in southern France and northern Spain there are caves in which men lived, and on the walls there are paintings of animals which were made about fifty thousands of years ago. Many of these were strange animals which we do not see today, but which lived in that part of the country when it was partially covered with ice and snow. One of these paintings of a reindeer is shown on Page 2. It is beautifully painted and everyone who sees it wonders at the ability and skill of these cavemen artists. Few artists today could make a better painting and express the idea of reindeer any better. There haven't always



Painting by a pupil of the Cizek school in Vienna.

been great artists in every country. As we read in history some nations have been well known for their paintings. Italy is a country that has become famous for its large number of great painters. Thousands of people travel to Italy every year to see the paintings. Most of these paintings were made about the time of Columbus or before. There are a great many well known painters who were Italians including Duccio, Tintoretto, Michael Angelo, Raphael, Titian. Most of these men painted pictures of religious subjects to be placed in cathedrals and monasteries. From Italy the art of painting spread to other countries of Europe: to France, Spain, Holland, Germany and England. And each of these countries has its great painters, which you may find in any book on the history of art. France is the place where Americans have always gone to study painting and in the 19th century there was a group of painters which was called the Barbizon School because they painted in this section. As a rule they were landscape painters. Corot belonged to this school. Following them came the Impressionists in the latter part of the 19th century. The Impressionists were a group of painters interested in painting the effects of atmosphere and



A reindeer painted by cave men thousands of years ago

light, as it appeared at different times of the day and in different weather conditions. Sometimes the same man would paint the same scene a great many times to show how it would appear in different lighting and atmospheric effects. The leader of this group was Monet. He used a certain method of painting with small spots of color placed close together so that they blended and gave the appearance of the air. There are painters today who still use the method of the Impressionists.

At the beginning of the 20th century in America and in European countries people began painting in a new way. A different kind of painting appeared which we know as modern painting. Some people call it contemporary because it is the art of our time, the 20th Century. It reflects the world as we see it today. The founder



STUDENTS AT THE MUSEUM IN TORONTO, CANADA PAINTING A MURAL

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IRAL



AT THE SEASIDE
Painted by Paul
Gauguin (1848-1903)

Published by Courtesy
of Wallraf-Richartz
Museum, Cologne.

his type of painting was the Frenchman
anne who is called the father of modern
ting. He did not agree with the Im-
sionists and their way of painting
ts of light and atmosphere. He and
followers today believe that they should
t things as they really are or as they
nt look in any light at any time. Some
e best known painters lived in France.
y are, Gauguin whose painting appears
age 3, VanGogh, Matisse and Picasso.
merica there are many modern artists.
find real pleasure when they paint the
frican scene in a manner that is really
frican. There are many kinds of paint-
that come under the heading of modern
th one can see by visiting an exhibi-
n of modern art. One of the newest
s is known as surrealism. The sur-
sts paint pictures of things as they
in dreams, and they do not pretend
a picture should look real.
aturally the kind of paint a person uses
effect the kind of painting he does;
nstance a painting made with water
s, although it is done with a brush
need to be made differently than one
e with oil. Almost every person will
he brush his own way. The way a
n paints is called his style, or tech-
n. It is not well to copy some other
n's style of painting. There are few

general principles or rules to follow which
an artist or an art teacher can explain.
Almost anyone can enjoy painting if he
has some rather clear idea which he wants
to paint or to express. For example, one
person may want to show what he sees
when the wind is blowing the trees, another
person may want to show how steady and
strong a building is as it stands firmly on
the ground perhaps among trees and
against the blue sky. Pictures do not have
to tell stories; they have a language of their
own which cannot be said in words. The
important thing to know when painting is
to express some beautiful or interesting
idea with feeling, and it should be done in
as clear and direct way as possible. This
will come through much practice and ex-
perience.
It is best for beginners to use water color
paints, or tempera, which is a kind of water
color paint, and a rather large brush which
can be handled easily. A round brush
which comes to a round point and holds
a good amount of paint is best because the
best paintings are made by brush strokes
that are drawn in a clear bold way. The
brush strokes interest us because they tell
us how the artist felt when he was paint-
ing. If his mind was confused the brush
strokes will be mixed up; if his mind was
clear the brush strokes will reflect what the

painter was thinking about so that those who look at his picture will understand it. It is a great mistake to think that small children or beginners should use small brushes and work on small paper. It will help almost everyone if he starts to work on large pieces of paper; after painting large pictures it will be all right to work small occasionally. It is well to work from the imagination in a free playful manner without too much worry regarding details. As one develops greater ability, he may stop to see the objects carefully. Perspective for instance should not be the first aim but should be studied when an urge and need for it is felt. It is more important to be able to build a picture that fills the given space well than it is to know all rules of perspective. Drawing should be a help to painting, but it is not necessary to postpone painting until a person is skillful at pencil drawing. It is better to make a painting without a pencil line first. Usually it is not interesting to make a complete drawing and then to cover it with paint. The language of the brush is different than the language of the pencil.

When one is beginning to paint it is well to use tempera. It must be stirred well so that the paint is smooth and runs well

without being too watery. Remember the tempera usually needs water added to and that it must be the thickness of the cream. Tempera colors do not blend well on paper—they should be mixed first. It is best to use a large brush, about number eight, although ten or twelve will be very good—a large sheet or several large sheets of light colored paper with a dull rough surface. Wrapping paper is good and comes by the yard—newspaper is very expensive and does well for tempera. It should be fastened to a smooth surface.

When the actual painting begins it is well to look at the paper and imagine how large the painting must be to fill it. It is not pleasant to see a large paper with a frail little painting on it. Notice how elephants and trees in the picture on page one fill the frame. If the painter has a clear idea of what he wants to tell others in his painting and he puts it down with courage the result is almost certain to be interesting. When using water colors the paint must be strong in color and thick enough to run well, beautiful effects will result from the blending of the colors.

BOOKS:

Primer of Modern Art, Sheldon Cheney, Liveright Pub. Co., New York.
Picture Making by Children, R. R. Tompkins, Studio Publications, New York.
Art for Children, Ana M. Berry, Studio Publications, New York.
Our Changing Art Education, Felix Papp, Design Publishing Co., Columbus, O.



Left: Pupils in Grand Rapids, Michigan, painting mural decorations on the walls of the lunch room in their school.

Right: A painting by a six year old child at the Toledo Art Museum.

Other numbers of ART IN THE MAKING include lettering, line drawing, pottery, modelling and sculpture, textiles, block printing, sheet metal work, art appreciation. Each student should have one of each, together they will make a 40 page bound book.

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CARDBOARD GOES MODERN

Since traders first discovered that beautiful goods won a profit, men have intensified their search for means to add new beauty which would intrigue buyers and increase sales. One of the most adaptable products made for this purpose is cardboard to which very light gauge metal is cemented. A well known stationer uses it for an attractive box cover which is adaptable for use as a cocktail tray. A cosmetic firm uses this metal covered board for striking window displays and counter cut-outs which hold bottles. An electrical engineer uses this material for capacity reactance in safety devices which he manufactures. A builder uses it for trim in theatres, and a toy manufacturer imprints games on it. Buttons, buckles, dress and millinery ornaments are being fabricated with it.

The material lends itself to stamping operations involving a draw, but, generally speaking, the expression "light forming" may express the possibilities rather than "drawing." It adapts itself to blanking and shearing because the material readily responds to cutting. It has limitless applications in the fields of industry, style, and decoration because it makes possible a sturdy, economical, finished product.

This material is made by cementing any prefinished Chrome, Nickel, Brass, or Copper metal sheet to an inexpensive, non-metallic backing. The metal comes in bright or satin finish; also in striped, crimped, or corrugated patterns. The manufacturer has standardized on three types of backing, namely, Press Board, News Board, and Container Board, but the metals can be adhered to wall board, etc. The bond is firm so that regardless of temperature conditions no separation occurs.

The back of this metal covered board can be furnished in a variety of colors, in fact the metal can be adhered to colored cardboard. Any thickness of metal can be adhered to any thickness of backing, and the backing can be built up to practically any desired thickness. Very beautiful effects can be obtained by registering design in color on this metal covered board. As previously stated, its uses are limitless.

METAL AND PLASTICS INDUSTRIES COMBINE

Metals and their chemical counterpart, plastics, are making a united front with the opening today of the Metals and Plastics Bureau on the third floor of the International Building, Rockefeller Center, where an elaborate exhibit, including the winners of the first annual Modern Plastics Competition, has been installed.

Mr. Lougee formally presented the cash prizes to the three winners in each of the three groups in the Competition—style, decorative and industrial—and an all-plastic trophy to material manufacturers, molders, designers, etc., who contributed to the winning products. He also announced at this time the group of entries selected for honorable mention.

"It is significant that the metals industry, which is practically the oldest basic industry in the world, should join forces with the new plastics industry that might easily be viewed as their competitors," says E. F. Lougee, "and it will doubtless result in a very practical union that will bring forth many new adaptations and distinctly enhance the industrial, style and decorative fields."

DADA AND SURREALISM

Now we are to see an exhibition of Fantastic Art—Dada and Surrealism will open December 9, at the Museum of Modern Art.

The public opening will be preceded by a private opening and reception given by the Trustees to members of the Museum on Tuesday evening, December 8.

The opening of the exhibition had to be delayed one week because of the great number and variety of the art and objects to be shown, many of which were late in arriving at the Museum. The four floors of the Museum will be devoted to the exhibition which will include some 700 objects. More than 157 artists from the United States and many countries of Europe will be represented. The earliest date of any object to be shown will be 1450; the latest, 1936. The subject matter of the exhibition will be as varied as the many artists represented who range from Giovanni de Paola, Leonardo da Vinci, Hieronymus Bosch and Arcimboldo of the 15th and 16th centuries through Hogarth, Larmessin, William Blake, Cruickshank, Lewis Carroll, Daumier, Delacroix, Edward Lear to de Chirico, Duchamp, Kandinsky, Picasso, Arp, Dali, Ernst, Grosz, Magritte, Miro, Klee, Man Ray, Tanguy, Walt Disney, Rube Goldberg and Thurber.

The Museum's current exhibition of the works of John Marin remained on view until Sunday, November 22. The Museum then closed to the public until Wednesday, December 9, when it opened with the Exhibition of Fantastic Art, Dada and Surrealism, which will remain on view, with the exception of Christmas Day and New Year's Day, until Sunday evening, January 17. The exhibition will then tour the country.

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BOOKS

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BOBO DEE Oxford University Press, 1935—\$1.25

By Lionel Reid. Illustrated by R. Denison

Bobo Dee is definitely a children's book (three to eight) and is the story of a little boy who went lion hunting. It is illustrated in tawny orange-brown, turquoise and black, bright clear colors that children will like. The very brief story is in the speech of a child. It is hand lettered, the drawings are free brush and cover whole pages. It is the kind of book that children understand and artists like to own.

OLD JOHN The Macmillan Co., 1936—\$2.00

By Marine Cregan. Illustrated by Helen Sewell

Old John is a book of Irish fairy tales for older children . . . indefinitely old. It is a series of stories and is one hundred and eighty-five pages long. Old John, the kindly shoemaker, lives at the edge of a wood with his family—Kruger, the terrier; Nanny, the white goat; and Circin Rau, a little red hen. One day Bainin, a white cat, comes to live with them and adventure begins, for Bainin is an "Over-border" fairy character in disguise. A wicked dwarf captures the cat and threatens disaster to the whole country, but Old John and his family finally rescue her and punish the culprit. The story has the real and unreal element of the Irish Folk Tale, and the illustrations have the same quality in their naivete and charm, sophistication and simplicity.

THE MERRY MOUSE . Farrar and Rinehart, 1936—75c

By Helen and Alf Evars

The Merry Mouse is a tiny red and white book with polka-dot borders, and swarming with mice. Very young children will like it immediately.

BOUNCING BETSY . . The Macmillan Co., 1936—\$1.50

By Dorothy Lathrop

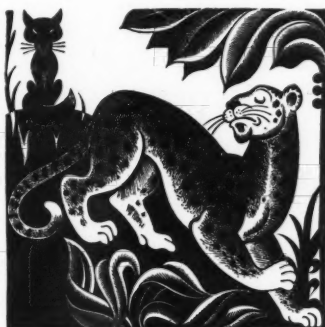
Dorothy Lathrop has a style of illustrating which is her own, especially the interest in textures. Bouncing Betsy, a lamb, is so soft that one wants to reach into the page and touch her, and actually to feel the fuzzy spiraled ferns and fluffy spring flowers, even the waxy smoothness of the horns of the big sheep. Children will like the sheep that look like whipped cream and the dandelions that one wants to blow.

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AESOP'S FABLES Viking Press—\$2.00
Wood Engravings by Boris Artzybascheff

Since it is so near Christmas the book department has been interested especially in the many attractive and unusual books for children. However, Viking's new edition of Aesop's Fables is interesting to grown-ups and children alike. It is a repetition of the ancient stories in simple modern forms. The scarlet binding and attractive printing make it an appropriate gift book. But the most delightful feature is the illustrations, wood engravings in black and white by Boris Artzybascheff. They are beautifully decorative, even to the most intricate detail, and show a superior sense of humor. They seem to express the very essence of the spirit of story-telling.



AN ILLUSTRATION BY ARTIZYBASCHEFF.

THE TOYMAKER. Albert Whitman & Co., 1935—\$1.00
By Louise F. Encking. Illustrated by Fritz Kuenthal

The Toymaker is the story of a toy village, from the time it was a tree through all the stages it took to make it into a finished village. The story is explained almost equally by the text and the illustrations, which look as if they might have come from the German village in which the original story was written. It has the vocabulary of the first and second grades, and is meant for children of that age. It has a shiny varnished binding that will stand a great deal of punishment.

JOHNNY THE GIRAFFE, Grossett & Dunlap, 1935—50c. By Marjorie Barrows. Illustrated by Nell S. Smöck

Johnny the Giraffe, and its companion book Ezra the Elephant, are humanized animal stories. The animals get into situations which involve a great many action illustrations. An unusual feature is the little decorative border designs showing just how Johnny got from one situation to the next, somewhat on the order of drawings for a Mickey Mouse film. The animals are amusing and behave much as children do. The text is hand lettered. Four to nine years.

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